



4TH BIRMINGHAM FILM AND TELEVISION FESTIVAL 1988



Welcome to the programme for the Fourth Birmingham Film and Television Festival. A fortnight of International Cinema, retrospectives, special events, visits, workshops, late nights, matinees, all-nighters etc., await you. A major new film release from the best of world cinema is showcased each night at four city venues: The Futurist, Midlands Arts Centre Cinema, Odeon New Street, The Triangle Cinema. Your chance to see the best before the rest of the country. (Plus if you're a Festival Member you can see each film for one pound). As Adrian Cronauer might have said: Good Morning Birmingham.

ROGER SHANNON
Festival Director

Birmingham is emerging as a major international City of leisure and arts provision, not only for residents but increasingly for visitors too. Festivals with a unique appeal such as the Jazz Festival, the Readers and Writers Festival and the International Film and Television Festival are placing the City increasingly at the forefront of urban regeneration.

I am particularly pleased to see the best of international cinema coming to Birmingham and welcome the increasing spotlight on both television and Third World Cinema. Equally, I am delighted too see more and more Birmingham produced films in the Festival. As a "Media City" Birmingham is becoming known not only for the films the Festival shows, but also for the films the City has helped make.

I wish the Festival all the success for 1988.

Councillor Bryan Bird
Chairman, Leisure Services Committee

4th

BIRMINGHAM FILM AND TELEVISION FESTIVAL

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The Festival's first weekend of three is packed with films, discussions and curios. Good Morning, Vietnam, the Festival's Opening Film on 23 September, 8.30pm, pits James Brown against Percy Faith at the Odeon New Street. Who wins? Robin 'Mork' Williams! For insomniacs an all nighter of School Daze, Raw, She's Gotta Have It, etc. at The Triangle Cinema brings Good Morning, Birmingham that bit closer. (Friday 23/Saturday 24 September, Triangle Cinema).

Saturday 24 September sees the beginning of the Children's films at the Odeon New Street (11 am: Thunderbirds Are Go!). And remember adults only allowed in if accompanied by a child! The Television Festival is launched at BBC Pebble Mill with a Forum on Writing for TV (Description and Depiction: Literature on television: 10am-5pm). Malcolm Bradbury, Hugh Stoddart, Fay Weldon and Maggie Wadey are the confirmed participants at this forum.

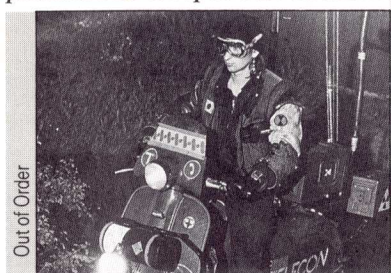


Stars and Bars



Good Morning Vietnam

Early evening introduces the first of the films at the Festival's two main venues: Midlands Arts Centre Cinema and the Triangle Cinema. Pat O'Connor's follow up to A Month In The Country, the hilarious Stars and Bars, shows at Midlands Arts Centre at 8.30pm. The acclaimed German 'My Beautiful Restaurant' Spicy Rice receives its Birmingham premiere at 6.00pm also at MAC.



Out of Order



Bagdad Café

Music is a strong point at the Triangle on its Festival opening night - the first independently produced feature in the Midlands, Out Of Order, mixes Working Week with the Wee Papa Girl Rappers and gets its Birmingham public premiere at the Triangle (24 September 8.30 pm). A late night premiere at the Triangle (Tom Waits in concert movie: Big Time) rounds off a busy evening begun at the Triangle with Percy Adlon's eccentric cafe society, Bagdad Cafe (24 September 6.15pm).

The Festival's Dickens theme is opened at MAC on Sunday 25 September when David Edgar, Raphael Samuel, Little Dorrit producers and Neil Sinyard present their viewpoints at the Festival Forum - Dickens, The City and Cinema (2pm-5pm). 'The master of montage and the first poet of industrialism and the urban experience' was Sergei Eisenstein's description of Charles Dickens. This brief season looks at Dickens' impact on cinema (D.W. Griffiths, David Lean and the Dickensian theme in 80's British cinema).



Little Dorrit



King of the Children

Red Sorghum at 6 pm (MAC) introduces a short season of major new Chinese cinema which is, arguably, the most vital and challenging in contemporary cinema. The films to be shown at MAC are some of the first fruits of a generation now belatedly picking up the threads of a film career post-Cultural Revolution. Dubbed "the fifth generation" films also included are King Of The Children, The Big Parade and Hibiscus Town.

The Festival's programme (First Sight) of early TV work by now renowned feature film directors begins at the Triangle with a rare John Boorman 1963 documentary and David Hare's Licking Hitler (Triangle 3pm). Beeban Kidron's Vroom (MAC 8.30pm), Red Flannel's Mam (Triangle 6.15pm) and James Deardon's Pascali's Island (with Ben Kingsley: Triangle: 8.30pm) round off a busy Sunday

AT A GLANCE			
	MAC	TRIANGLE	MISCELLANEOUS
23			8.30 pm Good Morning Vietnam (Odeon)
		11.15 pm Black All Nighter	
24	6.00 pm Spicy Rice 8.30 pm Stars and Bars	6.15 pm Bagdad Café 8.30 pm Out of Order 11.15 pm Big Time	10.00 am Description and Depiction (Pebble Mill) 11.00 am Thunderbirds are Go (Odeon) 1.30 pm Puppet Workshop (Odeon)
25	6.00 pm Red Sorghum 8.30 pm VROOM	3.00 pm First Sight 6.15 pm MAM 8.30 pm Pascalis Island	

GOOD MORNING, VIETNAM*Director: Barry Levinson. USA. 1987.**Producers: Mark Johnson and Larry Brezner.**Writer: Mitch Markowitz.**With Robin Williams, Forest Whitaker,**Tung Thanh Tran, Chintara**Sukapatana, Bruno Kirby.**Colour.***8.30
pm****ODEON NEW STREET**

Oscar-nominee, Robin Williams, as Armed Forces Radio DJ Adrian Cronauer wakes up a 60's generation of U.S. soldiery sedated by Montavani with (what else?): James Brown! Abandoning propagandistic news items and approved play lists of Percy Faith's Greatest Hits for a format of raucous humour and rock and roll, the Adrian Cronauer show is soon a hit with the rookies but a problem with his superiors who find Cronauer's explosive political observations about the escalating war hard to handle.

Good Morning, Vietnam marks a departure from the recent genre of American cinema dealing with the experience of Vietnam. Humour, especially of the ad-libbing Williams variety, is used to great effect to point to the emerging public perceptions of the Vietnam war in the pivotal year of 1965. Disenchantment with the media leads in the film, as it did spectacularly in the years 1966-69 to a distrust of news spokespersons and an inventive use of the medium to offer messages more true to the time. Unedited news items fed by Cronauer over the air brief the ill-informed rookie of Johnson's military escalation. As motor mouth Cronauer, Williams leads an excellent ensemble cast reminiscent of director Barry Levinson's strengths in both his earlier films *Diner* and *Tin Men*. As a portrait of a mostly all male group Levinson's talent for male badinage and play acting is consistently more enjoyable than the combat-zone buddy-buddy heroics of Vietnam 'grunt' movies.

Opening Film

**BLACK FILM ALL NIGHTER***Admission £5.00 (£2.50 concs).**The Triangle Cafe will be open throughout the evening.***11.15
pm****TRIANGLE**

Purple Rain

Raw

She's Gotta Have It

Hollywood Shuffle

School Daze

DESCRIPTION AND DEPICTION

10.00
am*Literature on Television — 'An Impudent Visibility?'*

BBC PEBBLE MILL

Gustav Flaubert said of his own work "I absolutely refuse any kind of illustration" and in the final section of his book "Subsequent Performances" Jonathan Miller agrees with this proposition. The losses a classic novel suffers in the process of adaptation for the screen seem to Miller to argue against visualisation of literature. But the capacity for powerful re-telling makes Malcolm Bradbury an "advocate for television adaptation". Between these two opposed positions lies the area within which many writers work and achieve praise for their screen versions of great novels, giving the books a "readership" they have never achieved in print. This discussion will seek to come to some conclusions about whether the 'damage and reduction' done to a novelist's work by a television adaptation is a reasonable price to pay for entertainment, which at the same time allows writers of the past to speak to the modern television audience.

Speakers include Hugh Stoddart — screenplay 'To The Lighthouse' by Virginia Woolf.

Fay Weldon — adapted 'Pride and Prejudice' by Jane Austen

Ray Jenkins — adapted 'Women in White' by Wilkie Collins

Maggie Wadey — adapted 'Northanger Abbey' Chaired by Malcolm Bradbury

THUNDERBIRDS ARE GO! 1966

11
am

50p children/£1 accompanied adults.

ODEON NEW STREET

PUPPET WORKSHOP

1.30
pm

50p. (Places are limited; bookable in advance or pay on the door).

SPICY RICE

Director: Jan Schutte. German. 1987. Starring: Bhasker, Ric Young, Buddy Uzzaman, Wolf-Dieter Sprenger, Ulrich Wildgruber. Black and white. 72 mins.

Spicy Rice, a tragi-comedy, tells the story of a young Pakistani who has entered Germany illegally and after meeting a Chinese waiter they decide to open a Chinese restaurant together after selling everything they can to raise the finance. But the opening day is quite different from what they expected.

Spicy Rice is a story about two people who together could accomplish something but to whom Germany won't give a chance. *Spicy Rice* is a beautiful, sophisticated film whose story is told with modesty, affection, and irony. "My Beautiful Restaurant" — The Observer.

with

SEVEN DRUNKEN NIGHTS with THE TAILOR

Two animation shorts by Birmingham-based animator, David Coleman.

BAGDAD CAFE

Written and Directed by Percy Adlon. Germany. 1988.

Starring: Marian Sagerbrecht. C.C.H. Pounder, Jack Palance. Colour. 91 mins.

6.15
pm

TRIANGLE

Following the success of *Sugarbaby* (1984), Percy Adlon has created another marvellous role for Marian Sagerbrecht as Jasmin in *Bagdad Cafe*. Jasmin finds herself stranded in the desert, somewhere between Disneyland and Las Vegas and stumbles across a delapidated motel and diner called Bagdad. The cafe is inhabited by a peculiar and mysterious group of people and is run by the estranged Brenda. The film follows the friendship which grows between Jasmin and Brenda and their efforts to put the 'Bagdad Cafe' on the map — a task in which they succeed until the sheriff decides to put a stop to their goings on! A marvellously comic portrayal of Cafe Society.



with

WHY DON'T YOU DANCE

Writer and Director: Curtis Radcliffe. 1988.

Producer: Tom Harvey. Colour. 11 mins.

A black comedy of lost love and missed opportunities.

OUT OF ORDER

Director: Johnnie Turpie. UK. 1987. Produced by Lucy Hooberman and Roger Shannon.

Starring: Sharon Fryer, Gary Webster, Pete Lee-Wilson, Cheryl Maiker. With music by Wee Papa Girl Rappers and Working Week. Colour. 94 mins.

8.30
pm

A Birmingham Film and Video Workshop Production.

TRIANGLE



This latest escapade from the surreal minds of Birmingham Film and Video Workshop's Dead Honest Soul Searchers is a mock adventure film about cops and kids in the semi-imaginary city of Telford. The action takes place the day after tomorrow and centres on the changing fortunes of a young girl called Jaz whose boyfriend Anthony blows his cool and signs up for the local constabulary. *Out Of Order* is an ambitious and avaricious film. It devours the history of television, turns cinema into a political pantomime and points a sarcastic finger at the police. (Stuart Cosgrove)

with

DEEP RED INSTANT LOVE

Director: Rik Lander. UK. 1988. Producer: Sally Randle. Colour. 15 mins.

Frank is a lonely and purposeless individual. Mr. Lord, a fundamentalist preacher/supermarket tycoon, gives him a meaning in life.

STARS AND BARS

Director: Pat O'Connor. USA. 1988. Starring: Daniel Day Lewis, Harry Dean Stanton. Colour.

8.30
pm

M.A.C. CINEMA

Terribly British ex-pat Henderson Does (Daniel Day Lewis), a New York art-valuer is sent to the Deep South to negotiate the sale of a rare Renoir. Does' polite British reserve gradually breaks down as catastrophe piles on top of catastrophe and events spin wildly out of control. Dazed, battered, bewildered and naked Henderson finally achieves his desire to shrug off his Britishness and become part of the craziness that is the fabric of America. Sometimes hilarious, the film shows a sharp eye on American paranoia (Mike Davies).

with

UNUSUAL GROUND FLOOR CONVERSION

Director: Mark Herman. UK. 1987. Producer: Beth Porter. Colour. 11 mins.

An author rents a flat on the ground floor. Why are the previous tenants so upset? Days later — a glance out of the window ...

BIG TIME

Director: Chris Blum. 1988. Producer: Luc Roeg. Starring: Tom Waits.

11.15
pm

TRIANGLE

Big Time is more than just another concert film. In the hands of singer-songwriter-actor-raconteur-student of life Waits and director Chris Blum, *Big Time* is a musicotheatrical experience played in dreamtime, or in Waits' words "Un Operachi Romantico." With imagination and vitality, *Big Time* is a vital and ethereal feature film of striking originality — one that richly fulfills Tom Waits' objective: "to take a show and give it some dream life."

FIRST SIGHT

A programme of early work for television by some of the now well established film directors. *First Sight* offers a rare opportunity to view films which date from the early 60's to the 80's. Many have not been screened since original transmission.

3.00 pm

TRIANGLE

John Boorman — *Citizen '63*
Citizen '63 was a series of five documentaries shot by John Boorman during his time at Bristol BBC. The following year he made *The Newcomers* about a young couple in the artistic community of Bristol and shortly after made his feature film debut with *Catch Us If You Can*, the Dave Clark Five vehicle. *Citizen '63* — (no. 3) — a series catching the fears and the fun, the pressures and the pleasures of life in 1963. *Marion Knight* — the story of an attractive and rebellious girl at a secondary modern school. Director: John Boorman. Black and White. 29 mins. and David Hare — *Licking Hitler*
 Another first for David Rose's department at Birmingham's BBC Pebble Mill. David Hare made the transition to writing and directing for television with superb confidence and won the BAFTA Award with his very first film. *Licking Hitler*
 A film by David Hare. 1977.
 Producer: David Rose.
 BBC Pebble Mill.
 With Kate Nelligan, Bill Paterson, Hugh Fraser.
 Somewhere in England, 1941, Anna from a sheltered home, is sent deep into the countryside to work in secret with Glaswegian journalist, Archie MacLean. She finds herself in a brutal and sinister new world.

DICKENS; THE CITY IN CINEMA

2.00 pm

M.A.C.

The festival's brief season of Dickens and Cinema begins with a forum on this theme. With Speakers Neil Sinyard (Author), David Edgar (Playwright and Adaptor of *Nicholas Nickleby*), the producers of *Little Dorrit* and Raphael Samuel (Historian). The forum complements the programme of *Little Dorrit* pts 1 and 2, *Broken Blossoms*, *Great Expectations*, *Oliver Twist*, *My Beautiful Laundrette*.

RED SORGHUM (HONG GAOLIANG)

6.00 pm

M.A.C.

Director Zhang Yimou. China. 1987.
 With Gong Li, Jiang Wen, Teng Rujun.
 Colour. 91 mins.

Red Sorghum is the first film directed by Zhang Yimou, the photographer of *Yellow Earth* and *The Big Parade*. An unseen narrator describes how his grandparents met in the 1930's, (he saved her life, and they made love in a sorghum field) and how the prosperous distillery was destroyed in the Japanese invasion. It's an earthy, peasant film, visually splendid and full of unsuspected black humour. (Tony Rayns Time Out) Zhang Yimou is undoubtedly one of the masters of the 'fifth generation' of Chinese Cinema.

MAM

6.15 pm

TRIANGLE

A Red Flannel Film.
 Wales. 1988.
 Colour. 52 mins.

The Welsh mam has played a central role in the social, cultural and economic life of the South Wales Valleys. In literature and film she has been portrayed as a powerful matriarch within the confines of the miner's home and family. Through interviews, drama and archive this film looks behind the myths surrounding the mam to examine the reality of her life both past and present. From the hardship and poverty of the 1920s to the profound changes of the 1980s, the film pays tribute to the strength and endurance of the women of the valleys. *Mam* is the first major film production by Red Flannel Films — a group of six women film and video makers based in the South Wales Valleys. The group grew out of work undertaken during the Miners' Strike 1984-85 and established a base in Pontypridd at the end of 1985.

with

OUTRAGEOUS

Open Eye Franchised Workshop. 1988.
 4 mins.

An animated film in which 'Maxi Murdoch' a roving mosquito, distorts and misrepresents some of the conditions found in battery hen farming.

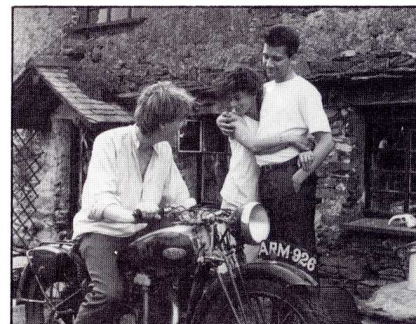
VROOM

8.30 pm

M.A.C.

Director: Beeban Kidron. U.K. 1988.
 Producer: Paul Lister.
 Starring: Clive Owen, Diana Quick, David Theulis.
 Colour. 89 mins.

A first time movie for three new British talents: director Beeban Kidron — a graduate of the National Film School, this is her feature debut following her award winning documentary *Carry Greenham Home*; writer Jim Cartwright who has received high acclaim for his stage play 'Road'; and producer, Paul Lister, associate producer on *Letter to Brezhnev*. The result is a feature that tackles the social problems of unemployment in a small northern town, in a lively and upbeat way. The story centres around the dreams and aspirations of Jack (Clive Owen) who sees no future in living in a town with no industry and high unemployment and takes to the road in a whacky American car he and his best mate have been building for the past five years. As Kidron says, "It's a film which says that if you don't have a dream, then you don't have anything." An off beat road movie full of eccentric northern soul.



with

TREACLE

Writer and Director: Peter Chelson.
 U.K. 1988.
 Producer: Sandra Yarwood.
 Black and white. 11 mins.

An old comedian, Alfie Duffell, has died in his home town of Blackpool. He allegedly wrote a song 'Put a Bit of Treacle on My Pudding Mary-Ann' which might have made him a fortune had he not sold it for £5.00 many years ago.

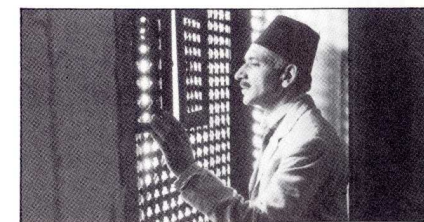
PASCALI'S ISLAND (15)

8.30 pm

TRIANGLE

Director: James Dearden. G.B. 1988.
 Starring: Ben Kingsley, Charles Dance, Helen Mirren.
 Colour. 104 mins.

Based on the novel by Barry Unsworth, *Pascali's Island* is a story of intrigue set on a Turkish occupied Greek island in 1908. Ben Kingsley stars as Pascali, a minor yet dedicated spy working for the crumbling Ottoman Empire. He's attracted to a middle-aged Austrian painter (Helen Mirren) but is unable to declare his love. Enter Charles Dance as Bowles, a British adventurer posing as an archeologist but actually intent on robbing the island of its ancient treasures. Bowles is soon involved in an affair with the painter and uses Pascali as a go-between in an elaborate plan to deceive the authorities. When a frustrated and jealous Pascali realises the nature of Bowles' game, the stage is set for a tragic finale. Directed by James Dearden, who wrote the script for *Fatal Attraction*, *Pascali's Island* has absolutely nothing in common with that American box-office smash. It's a languid, brooding tale filmed on exotic locations and boasting a wealth of British talent. Apart from its strong cast, the film relies heavily on the contributions of cinematographer Roger Deakins and production designer Andrew Mollo. This is not British film-making of the most exciting or innovative kind, but a well-crafted, old-fashioned entertainment.



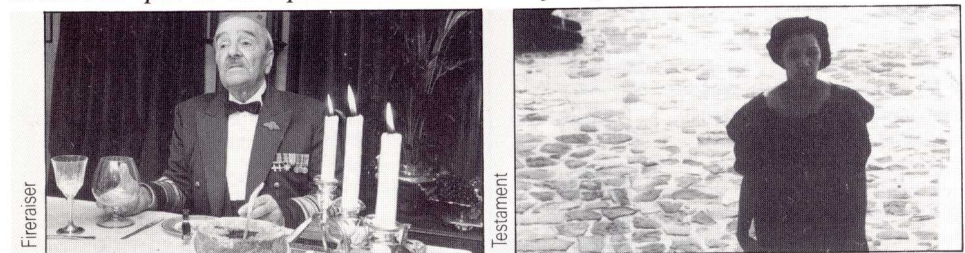
with

MACHEATH

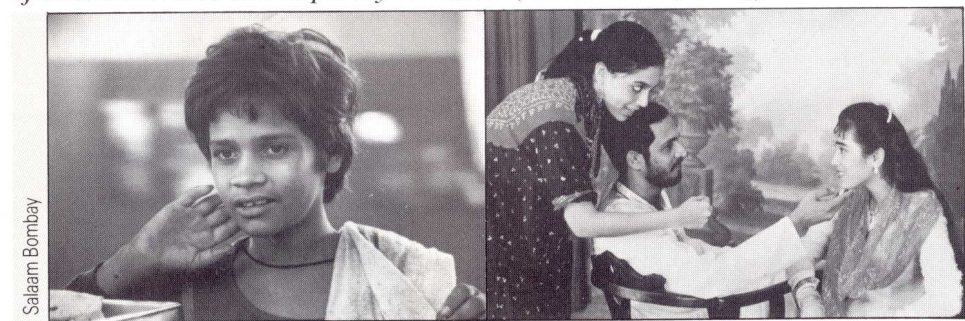
Director: Andrew Higgs. UK. 1987.
 Producer: Ashish Kotak.
 With John Hurt.
 Colour. 15 mins.

Macheath has John Hurt as a blind 18th Century magistrate distressed at a wave of fearless highway robberies. Are these crimes inspired by Garrick's Macheath in *The Beggar's Opera*? The film won director, Andrew Higgs, the '87 Fuji Film Scholarship.

Enabling the growth of the city's media industry has always been a hallmark of the Birmingham Festival and two special events on the 26 and 27 September continue that emphasis. The Women's Film and Television Network (WFTVN) host a Forum on women in the media (September 26; MAC); and Centre Focus introduce the work of the city's independent video makers on September 27 (also at MAC). Fireraiser (produced by 20th Century Vixen), the controversially banned documentary, plays at MAC at 7pm on 26 September. Don't miss a fine performance by Max Wall.



Two years ago Birmingham audiences were the first to see the award winning Handsworth Songs. Black Audio Film Collective's new film, Testament, launches the Festival's Third World Cinema Focus (September 26; 8.30pm; MAC) and receives its British premiere. For those wishing to catch up on new Canadian cinema the two films by Atom Egoyan (Triangle; 26 September; 6.15 and 8.30pm) are fine examples of innovation and contemporary relevance (Next of Kin; Family Viewing).



The first major discussion in the Third World Cinema Focus takes place on 27 September (MAC; 6.30pm) when the work of Black and Third World Women film makers comes under the spotlight. Mira Nair's first feature and Cannes prize winner, Salaam Bombay! follows (MAC; 8.30pm).

The Focus on New Russian Cinema is launched in this part of the Festival with Is It Easy To Be Young? (Triangle; 28 September; 3pm), The Theme (Triangle; 28 September; 8.30pm) and My Friend Ivan Lapshin; (Triangle; 29 September; 6.15pm). The cinema has been to the fore in the advancement of 'glasnost' and the Festival is pleased to link up with the City's Soviet Festival and present a programme of adventurous film making.



Festival films at The Futurist begin on September 28 with Robert Redford's fine attempt at 'magic realism': the Capra-esque Milagro Beanfield War (Futurist; 28 September; 8.30pm).

The IBA-sponsored seminar (29 September; MAC) offers fascinating insight into TV research and the conclusions reached from such efforts. With Broken Blossoms (29 September; MAC; 7.30pm), For Coloured Girls Who've Considered Suicide ... (29 September; MAC; 8.30pm) the Dickens programme and Third World Cinema Focus begin to pick up steam. The matinee on 29 September (Triangle; 3pm) offers a rare chance to see David Leland's Made In Britain (script: David Leland; director Alan Clarke, of Rita, Sue and Bob Too).

AT A GLANCE			
	MAC	TRIANGLE	MISCELLANEOUS
26	10.30 am Making Films and Tea	3.00 pm Days at the Beach	
	5.00 pm New Chinese Cinema (Hex)	6.15 pm Next of Kin	
	7.00 pm Fire raiser		
	7.00 pm Little Dorrit pt 1 (Studio)		
	8.30 pm Testament	8.30 pm Family Viewing	
27	10.30 pm Production in Focus		
		3.00 pm Black Christmas	
	5.00 pm Second City Firsts(Hexagon)		
	6.30 pm Black Women Film makers.	6.15 pm From Marks & Spencer.	
	8.30 pm Salaam Bombay	8.30 pm Manhunter	
28	2.00 pm Let's Make a Film Festival	3.00 pm Is it easy to be young	
	6.00 pm Exit No Exit	6.15 pm Light of Day	
	7.00 pm Little Dorrit pt 2 (Studio)		7.30 pm Promises in the Sky (Grand Hotel)
		8.30 pm The Theme	8.30 pm Milagro Beanfield War (Futurist)
	8.30 pm South		
29	2.15 pm Who's Watching Whom	3.00 pm Made in Britain	
	5.00 pm New York Framed (Hex)		
	6.00 pm The Razors Edge	6.15 pm My Friend Ivan Lapshin	
	7.30 pm Broken Blossoms (Studio)		
	8.30 pm For Coloured Girls (Hex)	8.30 pm The Nature of the beast	
	8.30 pm King of the Children		

MAKING FILMS AND TEA

M.A.C.

With the launch by Birmingham City Council of the Media Development Agency and with plans to expand the audio/visual industry in the Midlands, what can policy makers and trainers do to open the door to women in the Midlands? What have other regions achieved and what can we learn from them? And once behind the production scenes can women change the representations on screen?

Hosted by the Womens Film, Television and Video Network (West Midlands), this event will be a forum for debate amongst women from both national and local media organisations, about the opportunities for women in the growing field of audio/visual production; in particular the limited media representation of women within the industry. Speakers include: Clare Short M.P., Dinah Caine (British Film Institute), Cristina Driver (BETA — British Entertainment Trades Alliance), Jenny Woodley (ACTT), Geraldine Wilkins (Birmingham Economic Development Unit), Avril Johnson (Black Audio Film Collective) and Irene Reid (Frameworks).

10.30 am

FIRST SIGHT
DAYS AT THE BEACH

3.00 pm

Malcolm Mowbray.

TRIANGLE

Malcolm Mowbray had made one film for the BBC when he sent in the script for *Days At The Beach* to David Rose. Alan Bennett watched the film and immediately contacted Malcolm Mowbray. The result was *Private Function*. This is the first opportunity to see *Days At The Beach* since the original transmission.

DAYS AT THE BEACH

A film by Malcolm Mowbray. 1980.
Producer: David Rose. Colour: 90 mins.
With Sam Kelly, Stephen Bill, Julie Walters, Mark Aspinall.

Sergeant-Major Globe is an accomplished dancer. Corporal Mumford learnt to live off the land in France; young Private Tope joined the army to eat. They are the British Army of 1920 guarding a mine on a deserted beach. Nearby the Hotel Majestic has dancing every night and along the coast the station master's sister likes cooking meals for soldiers. 'Nice if the weather holds ...'

NEW CHINESE CINEMA

5.00 pm

Director: Tony Rayns. UK/China. 1988.
Producers: Simon Hartog, John Ellis.
Colour: 52 mins.

M.A.C. HEXAGON

Chinese cinema has had a long and distinguished history although some of the finest Chinese films have been made in the last few years. This documentary, lavishly illustrated with extracts from recent Chinese films, surveys the growth and range of this new cinema. Shot mainly in the film centres of Beijing, Xi'an and Shanghai, interviews include the great veteran director Ling Zifeng, the heads of Xi'an and Shanghai film studios and many of the most prominent directors of the younger generation. (Tony Rayns).

NEXT OF KIN

6.15 pm

Director: Atom Egoyan. Canada. 1984.
Starring: Patrick Tierney, Berge Fazlian.
Colour: 16mm. 72 mins.

TRIANGLE

One of the most original talents to emerge on the film festival circuit in recent years, Atom Egoyan so impressed Wim Wenders with *Family Viewing* that the German director reputedly insisted on turning over his prize money (received for *Wings of Desire* at the Montreal Festival) to the Canadian/Armenian filmmaker. Perhaps Wenders recognised a kindred spirit in Egoyan, whose weird family dramas explore the bizarre effects of modern forms of communication (especially video) on human relations. Not that the Wenders connection helps to pin down the peculiar tone of Egoyan's work, which combines a dead-pan seriousness of presentation with a riotously funny and provocative basic structure. The method is at its most accessible in *Next of Kin*, which gives a new and ironic meaning to the term family adoption. (Peter Walsh)

FIRERAISER

7.00 pm

Produced by: 20th Century Vixen.
UK. 1987.
Starring: Max Wall.
Colour: 50 mins.

M.A.C.

Fireraiser, a drama-documentary, sets out to explore the role played by Sir Arthur (Bomber) Harris in the

history of bombing. Intercutting drama, documentary and archive footage, the film examines the relationship between the use of carpet bombing during the Second World War and the political aims of the World Powers at that period.

Based on the play by Albert Hunt, the drama within the film presents Harris as a man obsessed by the techniques of bombing. He was responsible for perfecting methods of mass civilian bombing which culminated in the destruction of DRESDEN in February 1945.

Scheduled for broadcast on Channel 4 in February, the film was controversially banned.

LITTLE DORRIT

Parts 1 and 2

PART ONE (NOBODY'S FAULT):

Director: Christine Edzard. U.K. 1987.
Producer: John Brabourne and Richard Goodwin.
With Alec Guinness, Derek Jacobi, Sarah Pickering.

7.00 pm

M.A.C. STUDIO

Little Dorrit was Dickens' dark vision of a Victorian England of poverty traps (the Marshalsea) and suffocating bureaucracy (the Circumlocution Office), of shady speculators and slum landlords, of embezzling tycoons (called 'the spirit of the age') and of 'female Lucifers with an appetite for power'. Christine Edzard's remarkable film brings Dickensian nightmare into the cold light of modern times. Ingeniously it tells its story of poverty and riches through two pairs of eyes and, while decorously recreating its period detail, devastatingly reveals its present-day parallels. This is one of the great British films of — and, more fundamentally, about — the 1980's. (Neil Sinyard).

TESTAMENT

Director: John Akomfrah. U.K. 1988.
Produced by Black Audio Film Collective.
Colour.

8.30 pm

M.A.C.

Testament (The War Zone of Memories) is Black Audio Film Collective's remarkable follow-up to the award-winning *Handsworth Songs*. It is also director,

John Akomfrah's first feature.

Abena is a TV presenter. 1966 saw her leave Ghana for England after a military coup. Vowing never to return, she does so in 1987 with a small television crew to produce a short feature on the making of Herzog's *Cobra Verde*. Only the power of myth could make her return. And moving from the coast to the interior searching for an elusive interview Abena's persona shifts from TV wanderer in a tragic landscape of myth and memory, her return becomes the return of the exile; lost in a self-made land of forgetting.

FAMILY VIEWING

Director: Atom Egoyan. Canada. 1987.
Starring: David Hemblen, Aiden Tierney.
Colour: 86 mins.

8.30 pm

TRIANGLE

This highly acclaimed newcomer, provides us with a bizarre insight into the complex alienation experienced by a family in contemporary Canada. The hero, Van, is disillusioned with his father's pornographic antics and finds solace with his Armenian grandmother who has been shelved in a seedy nursing home. Events take a strange turn when Van, in league with a sex-by-phone girl, plans to 'spring' his grandmother from the home. Video images play an important role in the plot; T.V. screens which mesmerise geriatric patients, surveillance screens, and old home movies which become erased and are replaced by the father's home porn; and furthermore in the film with Egoyan using varying media creating a distinctive visual texture. Winner of the Best Canadian Film of the Year *Family Viewing* is highly inventive in its use of TV and video to depict a family dislocated by modern technology.

with

AS PER PICTURE

Director: Keith Allen. U.K. 1988.
Producer: Alison Owen.
Starring: Bob Peck, Amanda Donabue.
11½ mins.

Set in a dubbing theatre where a film director is putting the footsteps onto a horror movie in which a grisly murder is taking place.

PRODUCTION IN FOCUS

10.30 am Independent video in the Midlands.

M.A.C.

Hosted by Centre Focus, the day will provide an insight into the work currently being produced by independent producers in the region, and an opportunity to discuss working practices and funding within the grant-aided sector. Screenings will include pop promos, work with the under-fives, experimental projects, and broadcast material. Centre-Focus (formerly the Midlands Video Consortium) is the forum for the development of independent production in the West Midlands.

FIRST SIGHT

STEPHEN FREARS — BLACK CHRISTMAS

With *Black Christmas* (1977) Stephen Frears continued his fruitful relationship with Birmingham drama department with this early Michael Abensetts screenplay. From it grew the idea for *Empire Road* the thirteen episode story of a black Birmingham shop keeper and his family.

3.00 pm

TRIANGLE

Director: Stephen Frears. 1977.
Producer: Tara Prem.
Writer: Michael Abensetts.
With Carmen Munro, Norman Beaton, Shape Shodeinde.
Colour: 50 mins.

"Frosty, the snowman, is on the radio, 25 marching Santas are on TV, black cake is in the oven, and the Johnsons are ready for Christmas!".

FIRST SIGHT

SECOND CITY FIRSTS

Stephen Frears *Match Of The Day* (1974)
Mike Newell *Jack Flea's Birthday Celebrations* (1976)
Roland Joffe *Twelve Off The Belt* (1977)

5.00 pm

M.A.C. HEXAGON

Second City Firsts was a BBC Pebble Mill Drama initiative which introduced the work of non-metropolitan writers, many of them new to television. It brought many northern and Midlands writers to the small screen and enabled a new wave of directors to begin their careers.

Stephen Frears — after *Match Of The Day* Frears and Neville Smith went on to direct and write the feature film *Gumsboe*. Since the mid-'70's Frears has held a unique position in the British Film and TV industry readily moving between the two. His recent films were *My Beautiful Laundrette* and *Sammy and Rosie Get Laid*.

MATCH OF THE DAY

Director: Stephen Frears. BBC. 30 mins.
Producer: Barry Hanson.
Writer: Neville Smith.
With Neville Smith, Anne Zelda, Bill Dean.

Chance has missed the match, but the girl at his sister's wedding might make up for it.

Mike Newell — Jack Flea's *Birthday Celebration* was Ian McEwan's first excursion into screen writing. Mike Newell and McEwan went on to work on the censored *Solid Geometry* and most recently on *Sour Sweet*, Timothy Mo's novel for which McEwan wrote the screen play. Mike Newell also directed *Dance With A Stranger*.

JACK FLEA'S BIRTHDAY CELEBRATION

Director: Mike Newell. BBC. 30 mins.
Producer: Tara Prem.
Writer: Ian McEwan.

Jack Flea finds himself living with a woman twice his age, who decides to make him her fantasy child.

Roland Joffe — fresh from theatre directing Roland Joffe directed Ron Hutchinson's first play for television.

TWELVE OFF THE BELT

Director: Roland Joffe. BBC. 30 mins.
Producer: Tara Prem.
Writer: Ron Hutchinson.

Grand Challenge pie-eating contest: "Winner finishes most whole pies off the belt in half an hour. Ties decided on a raw cabbage".

FROM MARKS AND SPENCER TO MARX AND ENGELS

Produced and directed: Amber Films.
U.K. 1988.
Colour: 57 mins.

6.15 pm

TRIANGLE

The first part of a two part documentary produced by film makers in Newcastle on Tyne and counterparts in Rostock (East Germany), a Baltic port and an industrial parallel to the North-East. Amber's crew spent three weeks in Rostock, concentrating on the largest employer — the shipyards — and focusing on a brigade of women crane drivers. A second focus falls on a fishing co-operative. Stylistically in tune with the Amber tradition of documentary film making, the film tries to answer the sort of questions Tyneside people had raised: 'What does housing cost? Who looks after the children? Why don't East Germans take holidays in Britain?'

BLACK & THIRD WORLD WOMEN-FILM-MAKERS DISCUSSION

A number of films being screened as part of the Focus have had major inputs from women, either as directors or producers. This discussion will examine how women film-makers have overcome the obstacles of working in an industry which is universally regarded as a 'male domain'. The main purpose of the event will be to look at the unique contribution black and third world women are making to world cinema.

6.30 pm

M.A.C.

Participants
Anna Carolina. (Brazil) Director of *Sonho Da Valsa*
Joycelyn Sabb. (Lebanon/France) Director of *The Razor's Edge* (Adolescent Love)
Lina Gopaul. Member of Black Audio Film Collective, (Producer of *Testament*)
Suzy Landau. (Martinique) Film researcher, Director of *Images Caraibes* (Caribbean Film Festival)
Chairperson
Parminder Vir. Programmer and Producer of *Exit No Exit*

This event has been organised in conjunction with *Equal Media*.

SALAAM BOMBAY!

Director: Mira Nair. India/France/U.K. 1988.
With Shafiq Syed, Sarfuddin Qurrass.
113 mins.

8.30 pm

M.A.C.

Krishna, a 10-year old boy, is abandoned by the travelling circus he works for and comes to Bombay, dreaming of making 500 rupees to take home to his mother in the village. Once in the city, he is immediately surrounded by its madness and cacophony: policemen, brothels, traffic, madmen, middlemen, the trading of drugs and flesh, impossible movie fantasies, and everywhere, children like himself surviving and succumbing to the appetite of the city. "... feature debut that gives glimpses of Indian life as only films by Ray and Sen have in the past". (Best First Feature Prize — Cannes Film Festival '88)



MANHUNTER

Director: Michael Mann. USA. 1987.
Colour:

8.30 pm

TRIANGLE

A mass murderer is on the rampage and an ex-FBI agent (William L. Peterson), with an unnerving capacity to enter into the minds of killers, takes the case. His investigation leads him through a succession of eerie encounters with, amongst others, a sleeping tiger and a brain-drain psychopath (a superb Brian Cox); his own sanity trembles on delving deeper. The obsession with voyeurism and blindness recalls *Peeping Tom*, but as with many recent thrillers the style's the thing. Here it is dazzling — a tour-de-force of visual and aural pyrotechnics that will have you on the edge of your seat. (Neil Sinyard)

LET'S MAKE A FILM FESTIVAL

Co-operative Retail Society Young People's Film and Videotape making.

2.00
pm

M.A.C.

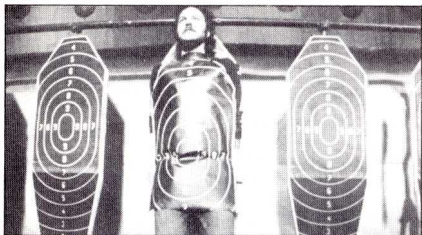
Lets Make A Film Festival has entries from all parts of the U.K., including youth groups, independent sector groups, as well as schools. Showing during this period will be entries for the Festival with a special guest, local film-maker Johnnie Turpie, to introduce the films and present the awards.

IS IT EASY TO BE YOUNG?

Director: Yuris Podnieks. USSR. 1986. 84 mins.

3.00
pm

TRIANGLE



A group of Soviet teenagers on their way home from a punk concert vandalise several train carriages. Director, Yuris Podnieks, follows them through the magistrate's courts and into their sub-cultures, musical, artistic and cinematic. Yuris Podnieks has produced one of the most fascinating insights of a non-patronising kind into the life-style of contemporary Soviet youth.

EXIT NO EXIT

Director: Julian Henriques. UK. 1988. Producer: Parminder Vir. With dancers from London Contemporary Dance Theatre. Colour. 26 mins.

6.00
pm

M.A.C.

Exit No Exit is a love story told in dance and music, and filmed on location in the London Underground. Director, Julian Henriques, and choreographer, Darshan Singh Bhuller, have combined dance, music and camera to form a new kind of dance film.

and

FREEFALL

Director: Bob Bentley. UK. 1988. Producer: David Stacey. With Gaby Agis. Colour. 26 mins.

A recurrent theme in Gaby Agis's work is the urban landscape. In *Freefall* the source of inspiration is the city of London — rooftops, narrow streets, building sites, quiet green spaces, late night deserted edifices. Through these locations Gaby Agis and her company move in a synthesis of choreography and place.

LIGHT OF DAY (PG)

Director: Paul Schrader. U.S.A. 1987. Starring: Michael J. Fox, Gena Rowlands, Joan Jett. Colour. Dolby stereo. 107 mins.

6.15
pm

TRIANGLE



Paul Schrader's unjustly neglected film is a characteristically extreme yet compelling family melodrama set in Cleveland, Ohio, and with a strong rock 'n' roll background. Michael J. Fox and Joan Jett star as brother and sister who are both aspiring musicians. Jett is at odds with her mother's strong religious beliefs and also incurs her brother's disapproval for her shoplifting, promiscuity and neglect of her illegitimate son. And it is the first movie to look long and hard at rock music and ask, with metaphysical fortissimo, if its provenance is Heaven or Hell. And which is better. The sulphur-breathing rebellion of the daughter, Schrader suggests, is in many preferable

to the tyrannical piety of Miss Rowlands. And in a modern America where the Devil may have the best tunes but God has the tax-free media slots, such questions are more pertinent than ever before." (Nigel Andrews/*Financial Times*)

SOUTH

(Sur) Director: Fernando E. Solanas. Argentina. 127 mins.

8.30
pm

M.A.C.

1983. The end of the military dictatorship in Argentina. It is late at night, Floreal is finally released from prison. He has been separated from his wife Rosi for five years. But the night turns out to be a long one and the moment of their reunion is continually postponed. The couple, like the country, have changed. The country is seeking hope and liberty. "My film is a song of recognition of life, through the metaphor of a story of returning. The return of an author, of a people... The film begins with a tango called Sur, this tango is about a love that has died and a neighbourhood that has changed". Solanas, winner of the Best Director award at Cannes this year.

VIEWERS CHOICE —
PROMISES IN THE SKY?

7.30
pm

GRAND HOTEL

Within the next twelve months the British public will have the option of cable and satellite television programming as an added option to the already established 4 channels now operating. Will we be spoilt for choice? Will the quality of the programming be better or worse? Will we become an audience of channel jumpers and more importantly — how will we get the new services and what are the costs involved? All these questions and more will be discussed and answered in our 'Promises in the Sky' forum.

Speakers include:

Joe Delahunty — Director of Windsor Television.
Alan Robinson — Chief Executive, West Midlands Cable Communications.

Jon Davey — Director General, Cable Authority.

Grateful thanks to Norma Scott for organising this forum.

THE THEME

Director: Gleb Paniflor. USSR. 1979. Produced by the 'Mosfilm' Studio. Colour.

8.30
pm

TRIANGLE

Late 1970's — a well-known Soviet playwright Kim Yesenin with his friend, writer Paschin, come to an ancient Russian city Sozdal, Kim's life is in a crisis — his family broken, his friends have abandoned him and he cannot live up to the acclaim awarded him for his work in the 1950's. He starts work on a new play to overcome his depression and becomes involved in a romance as a hope for his own resurrection.

LITTLE DORRIT Part Two

(Little Dorrit's Story) See Monday September 26 for details.

7.00
pm

M.A.C. STUDIO

THE MILAGRO BEANFIELD WAR

Director: Robert Redford. U.S.A. 1987. Producers: Robert Redford, Moctesum Esparza, Gary J. Hendler, Charles Mulvelbill. With Ruben Blades, Sonia Braga. Colour. 118 mins.

8.00
pm

THE FUTURIST

The Milagro Beanfield War invites us into the humorous and magical world of the Milagro Valley with its spirited cast of characters. Based on John Nichols's novel, the film tells the tale of Joe Mondragon, a lone Chicano handyman who illegally irrigates his parched beanfield using water that was earmarked for a major development. This tiny act snowballs, setting in motion a chain of events that have overwhelming consequences for both Joe and the people of his town. At its heart, it is the story of a group of people who fight, in their own unique manner, to protect and preserve a way of life. This Capra-esque fable is Redford's first film as director since *Ordinary People*.

WHO'S WATCHING WHOM?

2.15 pm

M.A.C.

How do television companies know how many viewers have watched their programmes and what they think of those programmes? And how do the advertisers know how many potential buyers will see their advertisements? Much of the information which is provided to ITV companies is gathered and analysed by the Audience Research department of the Independent Broadcasting Authority. This seminar will provide a practical guide to the ins and outs of the various reasons for gathering audience reactions to ITV programmes. Other topics will include the application of research within the ITV system, its use in scheduling and planning and its value in attracting potential advertising revenue to pay for the programmes. The seminar is sponsored by the Independent Broadcasting Authority.

Speakers

Dr. Barrie Gunter, Head of Research, IBA
Professor Jim Halloran, Director of the Centre for Mass Communications Research, Leicester University.

Mr. Barrie Reeve, Head of Research, Central Independent Television p.l.c.

FIRST SIGHT

DAVID LELAND — MADE IN BRITAIN

(Central TV). After his success as a writer for television drama David Leland moved to cinema first as a writer of *Mona Lisa* and *Personal Services* and more recently as a director of *Wish You Were Here*.

MADE IN BRITAIN

Director: Alan Clarke. Central TV. 1983.
Producer: Margaret Matheson.
Writer: David Leland. Colour.
Starring: Tim Roth.

3.00 pm

TRIANGLE

Trevor is 16 years old. He is intelligent, he is articulate, and he is aggressive. He has never had a job, and he does not expect to get one. He has made numerous appearances in the juvenile courts, and, as the film opens, he is about to make yet another. It is time to toe the line. But Trevor is determined to follow his own rules...

NEW YORK FRAMED

Directors: Keith Griffiths and Simon Field. U.K. 1988.
A Largedoor Ltd. Production.

5.00 pm

M.A.C. HEXAGON

New York Framed creates a portrait of New York as seen through the eyes of some of its most unconventional film makers who, since the 1920's, have used film to explore and record their vision of this vibrant metropolis, its people, streets, and neighbourhoods. The films range from 'city symphonies' of the 20's through beatnik visions of the 60's to punk Super 8's from the 80's, including extracts from work by Robert Frank, Shirley Clarke and Rudy Burckhardt, clips from films by Spike Lee, Chantal Akerman and Lizzie Borden, plus classics like *The City* and Helen Levitt's *In The Street*. Not the mythical city of Hollywood inspiration, but the New York of everyday experience (complementing the programme of *New York Through Independent Eyes*).

THE RAZOR'S EDGE

Director: Jocelyne Saab.
Lebanon. 100 mins.

6.00 pm

M.A.C.

Samar is a Lebanese teenager who has a fragmented view of her country's history. The civil war makes her meeting with Karim, an artist who paints arabesques, possible. In a city where, here and there, some splendour survives, their encounter is tinged with mystery and amorous discovery where Samar is concerned. As for Karim who at the beginning of the film is lost and exhausted a feeling of revitalisation and initiating quest develops.

MY FRIEND IVAN LAPSHIN

Director: Alexei Gherman. USSR. 1981.
Producer: Lenfilm Studios.
Black and white and colour. 100 mins.
English subtitles.

6.15 pm

TRIANGLE

'History was never like this in the Soviet Cinema before, except perhaps Tarkovsky's *Mirror*, which shares with *My Friend Ivan Lapshin* an autobiographical thread and laconic portrayal of everyday life in the Stalin era. Much of the action takes place in an overcrowded communal house

where Lapshin is already something of a legend — fearless in pursuing criminals yet farcically unlucky in his love life. The ironic comedy of his courtship of local actress contrasts vividly with a violent raid on a gangster's hideout, yet the overriding theme is memory, embodied in a fragmented point-of-view structure as elaborate as anything in Welles.' (Ian Christie)

BROKEN BLOSSOMS

Director: D.W. Griffith. U.S.A. 1919.
With Lillian Gish, Donald Crisp.
Black and white. 105 mins.

7.30 pm

M.A.C. STUDIO

'It is as if Dickens had spoken by means of the camera' said a contemporary reviewer about this 1919 D.W. Griffith masterpiece, which tells the story of the love that blossoms between a Chinaman (Richard Barthelmess) and a girl (Lillian Gish) who is being ill-treated by her father (Donald Crisp). Like Dickens, Griffith was unafraid of melodrama and stirred by the plight of the downtrodden; and this 'tale of tears', set in a fog-cloaked London, develops into a titanic three-way struggle between compassion, innocence and brutality. Lillian Gish gives one of her greatest performances as the 'child with a tear-aged face' whose growth seems stunted by her domestic prison. She would have made a great *Little Dorrit*. (Neil Sinyard).

FOR COLOURED GIRLS WHO HAVE CONSIDERED SUICIDE; WHEN THE RAINBOW IS ENUF

Director: Oz Scott. 1982.

8.30 pm

M.A.C. HEXAGON

In the opening scene of Ntozake Shange's powerful 'choreo-poem' the author cradles her small daughter and wonders how to communicate to the next generation all the dilemmas of growing up a black woman. Seven women representing a broad spectrum of black women's experience in America then relate their personal 'stories' with electrifying candour which generated intense debates over its 'Black Feminist' perspective when the stage show first appeared in the late 70s.

THE NATURE OF THE BEAST

Director: Franco Rosso. UK. 1987.
Producer: Joanna Smith.
With Lynton Dearden, Paul Simpson,
Tony Melody, Freddie Fletcher.
Colour. 96 mins.

8.30 pm

TRIANGLE

From Janni Howker's novel, Franco Rosso (Director of the renowned *Babylon* 1980) has produced a film of compelling tensions. Something is killing sheep up on the moors outside Haverston. Is it a large dog, or is it something more sinister — a "Beast"? Unemployment, the Beast of the 1980's, hovers over the small Northern town. The men at Stone Cross Mill have nothing left to lose — threatened with its closure and redundancies, they occupy the mill. This is a two-pronged story dealing with industrial disputes in a Northern town and the obsession of a young boy with the beast on the moor — the two problems become inextricably linked providing a feature that is full of tension and surprise.

with

OUT OF TOWN

Director: Norman Hull. U.K. 1988.
Producer: Stuart Richards.
Colour. 11 mins.

A young man travelling in the countryside finds his foot caught in a hole from which he cannot escape.

KING OF THE CHILDREN

Director: Chen Kaige. China. 1987.
Producer: Wu Tianming.
With Xie Yuan, Yang Xuemen.
Colour. 107 mins.

8.30 pm

M.A.C. CINEMA

Kaige's third film, shown to great acclaim at this year's Cannes Film Festival is about a school teacher sent to a remote village during the Cultural Revolution. 'Powerful ambient reflection on Mao's cultural revolution and the legacy it etched on Chinese souls' (The Guardian).

The second weekend of the Festival promises to be one of interest and entertainment. The Forum – Independent Access – the 25% Experience – gives voice to the 'indies' to speak and relate their experiences of the commissioning process (Grand Hotel; 30 September; 2pm). Sponsored by BFWW and Endboard, and chaired by Rob Burkitt (of BFWW), the Forum will move the debate further along the road to Access for the Independents, particularly for those in this area. A session not to be missed by independent producers in the city.

Friday night marks the start of a Weekend of Comedy when the festival is host to many major figures in the world of entertainment. The opening event Comedy – The Last Resort of Buffoons or the Chosen Domain of Philosophers is held at Central Independent Television when Paul Jackson, best known as producer of 'The Young Ones', 'Saturday Live', and Howard Jacobson author of 'Peeping Tom', 'In The Land of Oz' both creators of some of the best in the Art of Comedy – will propose that comedy is the superior Art – rather than 'Cinderella' to Tragedy and Epic. Whether comedy is a form you love or hate come along and join the discussions.



A Fish Called Wanda

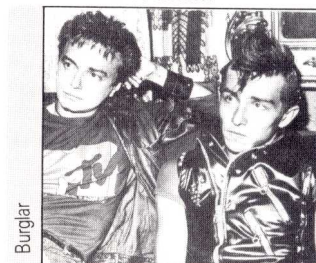


Big

On Saturday the theme of comedy continues at The Grand Hotel with Comedy Into the 1990's when Controllers of Entertainment talk of their plans for the directions which comedy will follow into the next decade. Speakers from Channel 4, ITV, BBC, are all contributing to this session. In the afternoon those who make the programmes – producers, writers, and performers will respond and no doubt challenge the Controllers about the way they see the way ahead.

Comedy continues at The Futurist (October 1st; 8.30pm) with a special presentation of the new Charles Crichton film, A Fish Called Wanda starring John Cleese. And Crichton's classic Ealing comedy, The Lavender Hill Mob, receives a rare cinema screening at The Triangle (Sunday 2 October; 3pm). The smash-hit American comedy, Big (with Tom Hanks) rounds off a week-end not to be missed by comedy lovers (Futurist; 2 October; 3pm).

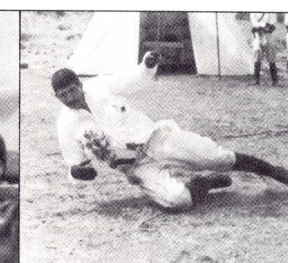
New York, New York is the second theme of this week-end. No Picnic (Triangle; 30 September; 6.15pm) is the first in the Festival's programme of low-budget features showing New York through independent eyes. "Financed, produced (and for the most part distributed), outside the world of commercial entertainment, these films testify to the abundant talent operating against the odds... beyond their eccentricity of vision what emerges from these recent New York films is a diverse and powerful portrait of the city itself. Provocative, inspiring and imaginative, these films celebrate the insight and creativity which beats within the heart of New York's urban soul". (Emily Russo). Astonished (Triangle; 1 October; 6.15pm) and Sleepwalk (Triangle; 2 October; 8.30pm) continue the New York programme over the weekend.



Burglar



Sarraounia



UB40's new film – Dance With The Devil is publicly premiered (Triangle; 1 October; 3pm); Russian punks in MTV t-shirts turn up in Burglar (Triangle; 2 October; 6.15pm). And MAC showcases two of the most exciting examples of African cinema – the award winning Yeelen (MAC; 1 October; 8.30pm) and Sarraounia (MAC; 2 October; 8.30pm)... Paul Jackson, John Cleese, New York, Russian punks, UB40 reggae, the best of African cinema.

AT A GLANCE

	MAC	TRIANGLE	MISCELLANEOUS
30	6.00 pm Sonho Da Valsa 7.30 pm Oliver Twist 8.30 pm Go Tell It On The Mountain	6.15 pm No Picnic 8.30 pm Drowning by Numbers	2.00 pm Independent Access (Grand Hotel) 7.30 pm Comedy (Central)
1			10.00 am Comedy into the 1990's (Grand Hotel) 10.00 am Grange Hill and Beyond (Pebble Mill) 11.00 am Jason and the Argonauts (Odeon)
	6.00 pm Time and Judgement 8.30 pm Yeelen	3.00 pm Dance with the Devil 6.15 pm Astonished 8.30 pm Reefer and the Model	8.30 pm A Fish Called Wanda (Futurist)
2	6.00 pm Song of Ceylon 8.30 pm Sarraounia	3.00 pm The Lavender Hill Mob 6.15 pm Burglar 8.30 pm Sleepwalk	3.00 pm Big (Futurist)

INDEPENDENT ACCESS: THE 25% EXPERIENCE

2.00
pm

GRAND HOTEL CORONATION SUITE

Independent Access is still top of the agenda in TV and after last year's highly successful forum with broadcasters this year we take soundings from the Independent Sector. Our panel will be commenting on their different experiences with Channel 4, ITV and BBC providing us with an insider's view of the potential and problems of each.

Speakers

John Gau (Channel 4 Board Member, Director of John Gau Productions Ltd.)

Barry Hanson (Independent Producer)

Ann Wood (Rag Doll Productions (Birmingham based) children's programme maker.)

Gerald Harris (M.D. of Independent Programme Services, ex-Commercial Director Central Independent Television.)

Chair: Rob Burkitt (BFVW)

Festival Forum sponsored by BFVW/Endboard

SONHO DA VALSA

(Lady in Shining Armour)

6.00
pm

Director: Anna Carolina. Brazil.
100 mins.

M.A.C.

Thereza is a beautiful thirty year old woman. She desires love and men desire her. She carries a cross marked by all the men that have desired her. Thereza is searching for love, but not the love of a man. She struggles to go beyond the object of desire, to overcome the necessity of owning someone.

"It is innovative in its approach and challenging in its portrayal of the woman as a complex being, struggling to make sense of the world and her role within it". (Parminder Vir).

NO PICNIC

Director: Philip Hartman. U.S.A. 1986.
Producer: Doris Kornish.

With David Brisbin, Myosin, Anne D'Agillo.

Black and white. 88 mins.

6.15
pm

TRIANGLE

A film about a pimp, a punk and a juke junkie. Macabee Cohn's heyday as a rock musician is past history. Now his gig is to supply records to New York City jukeboxes. Mac's beloved neighbourhood, Manhattan's Lower East Side, is in turmoil; tenants on rent strikes, buildings vanishing, real estate speculators moving in and new faces spreading like a plague. Mac's own life is in turmoil too; his girlfriend Amelia has left to join the U.S. Air Force; his neighbour, Anne, an illegal alien with a Brooklyn accent, wants Mac to marry her so she can get her "Green Card"; his brother, travelling about the country on a sexual sojourn, sends postcards about his exploits from all fifty states, and his father has left his mother for a younger man.

In the midst of it all, Mac witnesses a fatal accident and comes into possession of a photograph picturing a beautiful and vaguely familiar girl. Obsessed with her image, he begins his search for her... Beautifully photographed in black and white, *No Picnic* features music by Ned Sublette, The Raunch Hands, Fela Kuti, and Richard Hell.

with

DREAM CITY

Director: Steve Siegel. U.S.A.

Colour. 25 mins.

Dream City is a guided tour of New York City narrated by young people.

COMEDY

The Last Resort of Buffoons or the Chosen Domain of Philosophers.

Chair: Dorothy Hobson. (Writer, Biographer of Channel 4 Television).

7.30
pm

CENTRAL

Comedy is often seen as the Cinderella of the Arts — whether literary, visual or televisual. Many assume that the Tragedy, or Epic, of literature, or the single play, or serious documentary, of television are superior to Comedy. Those who practise the art of Comedy think differently, confident that Comedy is the Superior Art.

Paul Jackson and Howard Jacobson are in conversation on this topic and promise to prove their thesis in a profound, witty and entertaining session. Paul Jackson (Noel Gay Television, producer of 'Three of a Kind', 'The Young Ones', 'Carrott's Lib', 'Girls On Top', 'Saturday Live', 'Don't Miss Wax')

Howard Jacobson — Novelist and critic author of 'Coming From Behind', 'Peeping Tom', 'Redback', 'In The Land Of Oz'.

OLIVER TWIST

Director: David Lean. U.K. 1948.

With Robert Newton, Alec Guinness, Anthony Newley.

Black and white. 116 mins.

7.30
pm

M.A.C.

'We who have seen Hitler, Goering and Goebbels on the stage of history', said the critic Lionel Trilling, 'are in no position to suppose that Dickens ever exaggerated the extravagance of madness, absurdity and malevolence in the world...'. In his controversial but brilliant 1948 film adaptation of *Oliver Twist*, David Lean turns the novel into a *film noir* evocation of recent history. The Expressionist style recalls the cinematic depiction of Germany in the years between Caligari and Hitler. The workhouse has chilling echoes of concentration camps. Above all, Alec Guinness's extraordinary performance as the Jewish villain Fagin touches all kinds of contemporary raw nerves; near enough to caricature for some to call it anti-Semitic yet moving enough, in a scene when cornered by a mob, to summon up a post-holocaust horror of the fury of Fascism. (Neil Sinyard).

DROWNING BY NUMBERS

Written and Directed by Peter Greenaway

Producers: Kees Kasander, Denis Wigman.

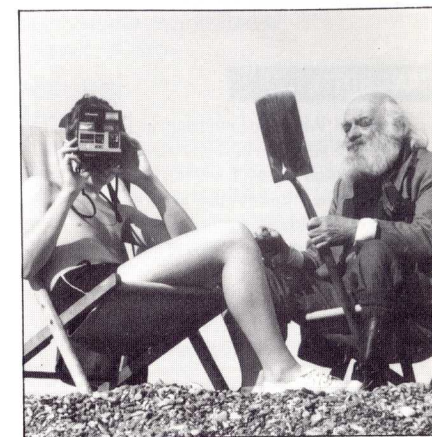
With Bernard Hill, Joan Plowright, Joely Richardson, Juliet Stevenson.

Colour. 118 mins.

8.30
pm

TRIANGLE

A black and comic fairy-tale for adults, half invented by children who are innocently obsessed with sex and death from the director who brought us *The Draughtman's Contract*, *A Zed and Two Noughts* and *The Belly Of An Architect*. *Drowning By Numbers* is a tale of three women whose solidarity for one another brings about three copy-cat murders. The protagonists resolve their difficulties in a way that suggests that the good do not get rewarded, the wicked are rarely punished and the innocent are always abused. Most of all, it suggests that a Conspiracy of Women is unbeatable. And spotting the numbers 1-100 is a visual game for all the audience.



with

ALFALFA

Director: Richard Kwietniowski.
U.K. 1987.

Colour. 10 mins.

Alfalfa is a gay alphabet. Words and images, 'official' jargon and subcultural use are the raw material for this witty A—Z.

8.30
pm

GO TELL IT ON THE MOUNTAIN

Director: Stan Latban. U.S.A.
With Olivia Cole.

M.A.C.

This adaptation of the late James Baldwin's semi-autobiographical novel explores the complex theme of black family life and religious experience, as seen through the eyes of a young boy growing up in Harlem in the 1930s. The volatile father-son relationship provides a powerful motif through which develops a deeply humanistic story of personal struggle and discovery. The teleplay captures much of the spirit, emotional intensity and integrity of the original, and includes fine performances all round.

with

DREAMING RIVERS

Director: Martina Attille.
Sankofa Film and Video Ltd. U.K. 1988.
Colour. 30 mins.

This bittersweet and nostalgic short film illustrates the spirit of modern families touched by the experience of migration.

COMEDY INTO THE 1990's

GRAND HOTEL

Session 1. Where do Entertainment Departments see their priorities in the next few years? Some have already tolled the death knell for situation comedy although the form has many years of useful life given a little tender loving encouragement!

The current over-proliferation of quiz and game shows can only be a short-term answer and audiences will soon tire of all but the best on offer.

Variety, sit-coms, game shows, personality shows, comedy drama, broken comedy — where does the future lie?

Speakers include:

Mike Bolland: Deputy Director of Programmes, Controller of Entertainment — Channel 4 Television.
John Bishop: Assistant Head of Variety, Light Entertainment — B.B.C.

Gareth Gwenlan: Head of Comedy, Light Entertainment — B.B.C.

Seamus Cassidy: Commissioning Editor, Entertainment — Channel 4 TV

Marcus Plantin: Controller of Entertainment, London Weekend Television

David Liddement: Commissioning Editor, Entertainment — Granada T.V.

Tony Wolfe: Controller of Entertainment, Central Independent

Trish Kinane: Controller of Entertainment, Tyne Tees TV.

I'VE GOT THIS IDEA FOR A COMEDY SERIES...

Chaired by Dorothy Hobson.

Session 2: An afternoon forum with producers, writers and performers talking about their experiences, giving their views on the future of comedy on T.V. Everyone's views welcome.

Speakers include: Keith Allen (Writer/Actor), Juliet Blake (Producer/LWT), Mike Stevens (BBC), Andy Hamilton (Who Dares Wins), Lise Mayer (Writer), Morwenna Banks (Writer/performer), Clive Anderson (Writer), Michael White (Comic Strip), Marcus Mortimer (BBC), Geoffrey Perkins (Spitting Image).
Admission: £10/£5 concs. All day.

GRANGE HILL AND BEYOND

What kind of programmes do young people watch? Why do they watch them?

BBC PEBBLE MILL

This event gives parents and young people the chance to talk to the programme makers. It's not intended to be just about the programmes specifically made for young people. Neither is it an opportunity to attack the broadcasters. But we do hope to begin to answer these and other questions. We've invited people working in television, including representatives from BBC TV in Birmingham, the Dead Honest Soul Searchers, a group of young people who have become programme makers, and other interesting and interested people, to help the discussion along.

Organised by The Popular TV and Schoolchildren Group in the West Midlands.

JASON AND THE ARGONAUTS

GB. 1963.
Colour. 104 mins.

ODEON

DANCE WITH THE DEVIL

Director: Brian Travers. U.K. 1988.
With UB40, Chrissie Hynde, Robert Palmer, Scarlet Fantastic.
Edited at Studio 9 (Birmingham).
Colour. 52 mins.

TRIANGLE

Dance with the Devil is a new UB40 film which follows the progress of a young man with no money whose mad-cap scheme to raise cash by deception includes masquerading as an Irish Catholic priest. In his attempts to raise cash he experiences a metamorphosis stretching from good to evil. Set in modern day Britain, and an allegory of life under a 'despotic ruler', *Dance with the Devil*, was shot entirely on location in Birmingham, and belongs to the genre of musical comedy without pretension: in the tradition of UB40's earlier film *A Labour of Love*.

TIME AND JUDGEMENT

A Diary of a 400 Year Exile

Director: Menelik Shabaz. U.K. 1988.
Producer: Glenn Ujebu Masokaone.
With Doris Harper-Mills, Albert Prince Morgan, Victor Romero.
A Ceddo Production. 80 mins.

6.00 pm

M.A.C.

The Diarist — the 400 year exile — listens out for the call of time as he records the events of the last eight years. He draws us into the circle of time taking us on

a journey through poetry, visual art, animation and music. We encounter ikons and symbolic references that speak and sing of triumphs and tribulations. Highlights are parallels between the Ethiopian/Italian war (1935) and the struggle against apartheid. The voices of Walter Rodney, Kwame Ture and Farrakan, together with the freedom cries in Zimbabwe and Grenada, connect the scattered voices of the African diaspora.

with

ANYTHING YOU DESIRE

Director: Rupert Gabriel. Britain.

Cast: Gary McDonald. 11 mins.

Mark is a cocky and talented black yuppie. He runs a small advertising agency in South London.

ASTONISHED

Directors: Travis Preston and Jeff Kahn.

Producer: William J. Taylor.

With Liliana Komorowska, Tommy Hollis, Charles S. Dutton, William Foeller. Colour. 104 mins.

6.15 pm

TRIANGLE

Astonished is an updated version of Dostoevsky's *Crime and Punishment*, starring Polish screen actress Liliana Komorowska in the lead role of Sonia, a woman forced to contemplate murder as a solution to her problems with a vicious pimp. The background is New York's Lower East Side during a cold, despair-filled winter peopled by doo-wop, jazz and blues musicians. The critically acclaimed and award-winning cast includes Charles S. Dutton, Theresa Meritt, Frederick Neumann and Tommy Hollis. The film features original songs and music by world-renowned musician and composer Michael Urbaniak.

YELEN

(The Light)

Director: Souleymane Cisse. Mali 1987.
105 mins. English subtitles.

8.30 pm

M.A.C.

Set in an unspecified past, the film deals with the myth and magic of the Bambara people. A young man is granted the knowledge for mastering the natural forces of the world. His father, afraid that his son might attain powers equal to his own, determines to kill him. As the son flees from his father, he obtains more self-knowledge, and thus more power. He stays with a king and takes the king's daughter as his wife, the pair travel through the deserts and Savannahs until he feels ready to face his father.

REEFER AND THE MODEL

Director: Joe Comerford. Eire. 1987.

Producer: Lelia Doolan.

With Ian McElbinney, Carol Scanlan, Sean Lawlor, Ray McBride.

Colour. 93 mins.

8.30 pm

TRIANGLE

A new thriller by Joe Comerford sustains the recent high calibre of adventurous independent features from Ireland. *Reefer* runs a fishing and cargo trawler with an ex-IRA member and an army deserter (Spider and Budger). All three have a chequered history of politics and crime: armed robberies to finance political struggle had become 'freelance' crime. The Model is homeless and pregnant when she joins their footloose band. She is the first person in a long time that Reefer cares about. The trawler needs repair. No-one has any money except the local bank! Reefer has a somewhat unconventional method of asking for a loan. A mix of romance, comedy and thriller *Reefer and the Model* is an Irish *Bonnie and Clyde* and won the Europe Prize at the '88 Barcelona Film Festival.

A FISH CALLED WANDA

Director: Charles Crichton.

Producer: Michael Shamberg.

Starring: John Cleese, Jamie Lee Curtis, Kevin Kline, Michael Palin.

Colour. 109 mins.

8.30 pm

THE FUTURIST

From the director who brought us *The Lavender Hill Mob* comes another comedy crook caper. Cleese stars as a respected barrister-at-law, so typically English he's called Archie Leach. He is being pursued by a girl so typically American she's called Wanda Gershwitz. Wanda is only one among a strangely-assorted quartet of thieves which has just pulled off The Big Jewel Job in London's Hatton Gardens. George is the only member of the gang who knows where the gems are hidden, but he is languishing in prison. His one hope of freedom is the silver-tongued eloquence of his defence counsel; Archie Leach. Is Wanda pursuing Archie as a means to an end? Or does she really care? This is a story about deceit, lust, greed, revenge and ... fish.

with

THE SHORT AND CURLIES

Director: Mike Leigh. U.K. 1987.

Producer: Katie Radford.

Colour. 18 mins.

A suburban high street. Joy dreams of the perfect man when she should be serving cough pastels and condoms.

THE LAVENDER HILL MOB

Director: Charles Crichton. U.K. 1951.
Producers: Michael Balcon,
Michael Truman.
With Alec Guinness, Stanley Holloway.
78 mins.

3.00 pm

TRIANGLE

This Oscar-winning Ealing classic of 1951 is showing to celebrate the Festival's special presentation of Charles Crichton's new film, *A Fish Called Wanda*, and also to echo two of the Festival's sub-themes: comedy and Alec Guinness. Guinness plays a mild-mannered bank clerk, who with the aid of his friend (Stanley Holloway) masterminds a bullion robbery. Crichton's films are often about what he called 'English gentlemen in second hand clothing'. Here the gentlemen in question attempts to be Don Quixote and Sancho Panza in a dashing comic escapade that is close to the spirit of a director much admired by Crichton, Rene Clair. (Neil Sinyard).

BIG

Director: Penny Marshall. U.S.A. 1988.
Producer: James L. Brooks.
With Tom Hanks, Elisabeth Perkins,
Robert Loggia.
Colour. 105 mins.

3.00 pm

THE FUTURIST

Big, the hugely successful Summer box office hit in the States, is a comedy-romance featuring Tom Hanks as a 12 year-old boy in the body of a 35 year old man (John Baskin). Transformed by a carnival wishing machine into an adult, and armed only with his allowance, the confused Josh enters the 'big' wide world completely unprepared. In his first job, however, at a toy company his uncanny knack for anticipating the whims of children takes him to the top of his rapid career. Career-moves, emotions, love, are all too hard for the youngster inside to handle. Before too long he has to decide: either to remain in a world he's only just beginning to understand, or to return, a wiser child, to his youth. Penny Marshall as director is a name to watch out for in future.

A SONG OF CEYLON

Australia.
Director: Laleen Jayamenne.
51 mins.

6.00 pm

M.A.C.

This film's title refers not only to Basil Wright's classic British documentary 'The Song of Ceylon' but also a name erased from the map of the world, for there's no country officially named Ceylon. Invoking this idea of absence the film pursues a certain phantasy of the body. Four voices speak the verbal soundtrack of the film, based on anthropological text which both documents and interprets a Sri Lankan ritual of spirit possession and cure. Though the film draws from anthropology it is not an ethnographic film of the body. It may be thought of as a dance film if one would include work on and with gesture and posture of being a concern of dance.

with

NICE COLOURED GIRLS

Australia.
Director: Tracey Moffat.
16 mins.

The film juxtaposes accounts of white men's confrontation and abuse of Aboriginal women 200 years ago with the specifically contemporary urban Aboriginal women's practice of picking up white men to obtain money in order to survive.

BURGLAR

Director: Valery Ogorodnikov. USSR.
Produced by 'Lenfilm' Studios.
Starring: Olef Yelykomov, Konstantin Kinchev.

6.15 pm

TRIANGLE

Senka Laushkin, the hero of the film, tries desperately to hold his family together as he sees it crumbling in front of him. After Senka's mother dies his father turns to drink and Senka gets little support from his elder brother who is totally submersed in his career as a punk musician and singer. Senka goes to extreme lengths to keep his family intact and turns to theft in order to save his brother from committing the crime. *Burglar* is an extraordinary film that would have been unthinkable a few years ago. As an insight into Soviet youth culture: it's a far cry from the spartan image of young people. Musically it documents the emergent Heavy Metal/Punk/New Wave scene of the 80's.

SARRAOUNIA

(The Warrior Queen)

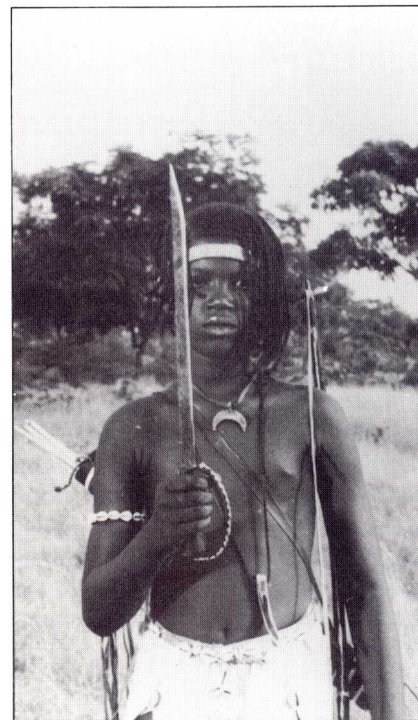
Director: Med Hondo, Burkina
Faso/France. 1986.
English Subtitles.

8.30 pm

M.A.C.

In the film's beautiful opening sequence, Sarraounia, Warrior Queen of the Anza tribe is initiated in the arts of archery, swordsmanship, herbal medicine and sorcery. She proves her mettle by leading her tribe in repelling an invasion by the neighbouring tribe and later when the French army marches South to widen its colonial grip on the continent. The French officers, with their indifference to the suffering they trail in their path, are neatly and sharply satirised as quintessential villains.

'... the film is superbly crafted and expansive, the tone is celebratory, loud, assertive and spirited' (Time Out)

**SLEEPWALK**

Director: Sara Driver. U.S.A. 1985.
Producer: Otto Grokenberger.
With Suzanne Fletcher, Ann Magnuson,
Dexter Lee, Steven Chen.
Colour. 80 mins.

8.30 pm

TRIANGLE

When Chinese fairy tales impinge on the life of Nicole, a young woman in downtown New York, several things happen; her sexy French roommate becomes bald; her finger begins to bleed; an Oriental woman about to unravel these mysteries is killed. Nicole's half-chinese son, a wise child, thinks the whole thing smells like almonds. Sara Driver's lyrical, witty *Sleepwalk* has the illogical sense of a dream, backed by the texture of everyday life. In her first feature, Sara Driver blithely absorbs influences — from chiaroscuro to Surrealism to performance art — and spins them into her own vibrant, original style. *Sleepwalk* has the logic and landscape of a dream, an open-ended fairytale set in the margins of an imaginary New York.

Sara Driver had previously produced *Stranger Than Paradise* by Jim Jarmusch whose camerawork with Frank Prinzi is a dazzling contribution to the film.



with

IMAGINE

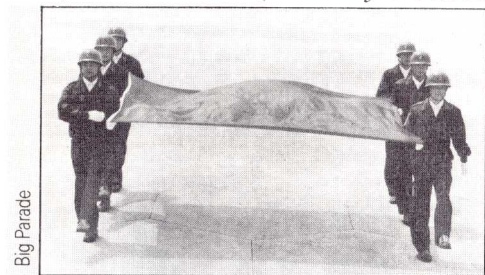
Director: Zbigniew Rybcznski. U.S.A. 1987.
Producer: Denis Bieber and Barry Rebo.
Colour. 3 mins.

Using John Lennon's song *Imagine* Academy Award winning director Rybcznski has created a magical and poetic comment on human life. People pass from room to room, maturing with time, while the urban landscape of New York City remains unchanged in the background. *Imagine* was shot and edited live with no post production using the new High Definition Video System, then transferred to 35 mm film.



The forthcoming days include two major new films made in Birmingham. *Silvershine*, directed by Yugesb Walia, receives its premiere at the Festival on Monday 3 October at Midlands Arts Centre. Shot entirely in Birmingham, *Silvershine* traces the career of one of the city's stalwarts of jazz – Andy Hamilton. *Paradise Circus* (Tuesday 4 October, Midlands Arts Centre) directed by Heather Powell, explores the way in which the city is perceived by women and questions how different it would be if women could have influenced its design.

The season of Chinese films continues with *The Big Parade* (Monday 3 October, 8.30pm MAC) and *Hibiscus Town* (Thursday 6 October).



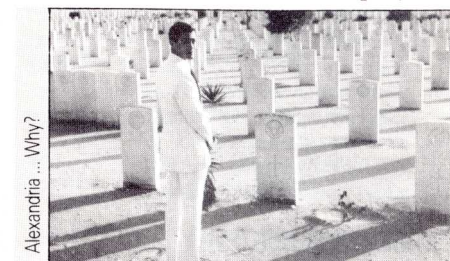
The season of *New York Through Independent Eyes* – low budget independent features from New York showing a view of the Big Apple that Woody Allen would not dare touch, continues with *Inside Life Outside* (3 October, MAC Hexagon, 5pm); *Landlord Blues* (3 October, The Triangle, 8.30pm) and *The Suicide Club* (4 October, The Triangle, 6.15pm) which stars Lenny Henry.

Several major forums will be taking place. Reviewing The Reviewers gives you the chance to meet a panel of journalists with widely different approaches to the art of reviewing. (Monday 3 October 8pm). Featuring The City (Tuesday 4/Wednesday 5 October MAC) will examine the mechanisms by which large scale productions for film or television can be brought on a regular basis to non-metropolitan cities.

Two education events take place, a seminar on Birmingham Media Development Agency and media related training in further education colleges (Tuesday 4 October 5.00 – 7.00pm MAC) and on Thursday 6 October (Triangle Cinema 10.00am – 3.30pm) an event for teachers and GCSE history students will take place around the film *Reds*.

P L A N N E R

Alexandria Why is a spellbinding film which has a visual style that is comparable to Dennis Potter's recent work. Its director, Youssef Chabine is the foremost Arab director. (4 October, MAC 8.30pm).



The late show at the Triangle on Wednesday 5 October is *Testimony* with Ben Kingsley playing the part of Soviet composer Shostakovich.

Thursday 6 October is when *Third World Cinema Focus's* major forum takes place at the Midlands Arts Centre. The Forum A 'Third' Scenario – Theory and The 'Politics of Location' will involve speakers from Australia, Britain and the U.S.A.

My Beautiful Laundrette starring Gordon Warnecke and Daniel Day-Lewis, which puts the Victorian values of Thatcherism through a Dickensian lens, is showing on Thursday 6 October, 6.00pm at MAC, and concludes the Dickens season.

AT A GLANCE

	MAC	TRIANGLE	MISCELLANEOUS
	10.00 am Training for the Future	3.00 pm The Spongers	
3	5.00 pm Inside Life Outside (Hex)	6.00 pm Repentance	
	7.00 pm Silver Shine		
	8.00 pm Reviewing the Reviewers		
	8.30 pm The Big Parade	8.30 pm Landlord Blues	
	10.00 am Featuring the City		
4	6.00 pm Paradise Circus	6.15 pm The Suicide Club	7.30 pm Wide Angle Quiz (Wide Angle)
	7.30 pm Great Expectations (Stu)	8.30 pm Ivans Childhood	
	8.30 pm Alexandria Why		
	5.00 pm The Looking Glass War (Hexagon)	3.00pm All My Loving	
5	8.00 pm Raymond Williams	6.15pm Spike of Bensonhurst	
	8.30 pm Native Son	8.30 pm Testimony	8.30 pm Midnight Run (Futurist)
6	6.00 pm My Beautiful Laundrette	6.15 pm When the Dog Bites	
	8.30 pm Hibiscus Town	8.30 pm Veronica Cruz	
7			7.30 pm She Must Be Seeing Things (Arena)
			8.30 pm A World Apart (Futurist)
8			11.00am Star Wars (Odeon)

TRAINING FOR THE FUTURE

10.00
am

Careers in the media

M.A.C.

Training for work in film and television and video production is often mystified or glorified. This session is aimed at those people who give advice regarding a career direction: careers advisers, teachers, and youth and community workers. This forum will indicate the variety of career paths which lead to work in the industry, address the spectrum of job opportunities and highlight the future of industries in the West Midlands.

With speakers Sandy Taylor, Norma Scott and Heather Powell.

3.00
pm

FIRST SIGHT

ROLAND JOFFE, *THE SPONGERS*

TRIANGLE

Now front rank British feature director (*The Mission*) Roland Joffe had worked with both *Second City Firsts* and the *Play for Today* for which *The Spongers* was made in 1977.

THE SPONGERS

Director: Roland Joffe. BBC. 1977.

Producer: Tony Garnett.

Writer: Jim Allen.

With Christine Hargreaves, Bernard Hill, Peter Kerrigan.

Colour: 105 mins.

Set in the middle of the Silver Jubilee celebrations the film is about an unsupported mother of four and her desperate search among the 'caring agencies' for someone to help in her efforts to keep her family together.

4.30
pm

SECOND SIGHT LAUNCH

ZAIR WORKS

Second Sight Video Co-operative, now firmly established as a training organisation running vocational courses in video-production for women, are launching their production division at this year's Festival with a Presentation Party.

INSIDE LIFE OUTSIDE

5.00
pm

Directors: Sachiko Hamada, Scott Sinkler. U.S.A. 57 mins.

M.A.C. HEXAGON

Inside Life Outside is a 57-minute, verite-style documentary which follows, over a two-and-a-half year period, a group of homeless people living in a shantytown on New York City's Lower East Side. Living with these people for weeks at a time, the producers captured in intimacy, spontaneity, and direct emotional intensity that make the programme unique in documentary media about the homeless.

REPENTANCE (PG)

Director: Tengiz Abuladze. U.S.S.R. 1986.

Starring: Avtandil Makharadze, Zeynab Botsvadze.

Colour: English subtitles. 150 mins.

6.00
pm

TRIANGLE



More than any other event of the past two years, *Repentance* has become the symbol of Gorbachev's *glasnost*. That Abuladze was encouraged by Eduard Shevardnadze, then First Secretary of the Georgian Communist Party, when he managed to evade censorship and start the film in 1984, is evidence of the support already building for Gorbachev. And when it was cleared by the Central Committee for mass distribution at the end of 1986, there could have been no bolder proclamation of a new era. For *Repentance* is a searing expose of the 'cult of personality' and a grim recognition of the difficulty of coming to terms with its legacy. When Varlam Avaridze, the mayor of a small Georgian town, dies he's naturally buried with full pomp. But a woman who suffered Varlam's

gloating persecution refuses to let him rest in peace and, to the horror of his complacent family, she continually digs up the corpse. During her trial, the full extent of Varlam's crimes emerges in a series of nightmare flashbacks. For Soviet audiences, Varlam unmistakably resembles Stalin's police chief Beria; yet Abuladze refuses the comfort of mere indictment. *Repentance* is shot through with equal parts of black humour and stark terror; and its demand for justice admits no easy solution. (Ian Christie)

SILVER SHINE

Director: Yugesb Walia. U.K. 1988.

Produced by Endboard Publications Ltd. for Central TV/Arts Council.

Colour: 29 mins.

7.00
pm

M.A.C.

Shot entirely on location in Birmingham, the film traces the musical career of one of the city's stalwarts of jazz — Andy Hamilton. This 70 year old Jamaican saxophonist came to Birmingham in 1949 and has spearheaded the local jazz music scene ever since, encouraging young musicians to perfect their talents. An interesting mixture of rehearsal, recording, performance and archival material.

Silver Shine receives its public premiere in the Festival.

8.00
pm

REVIEWING THE REVIEWERS

M.A.C.

What qualifications are needed to review television programmes? A panel of journalists with widely different approaches to the art of reviewing will debate the relative values of their methods and examine how much they feel a responsibility to challenge and encourage television as well as providing entertaining material for their readers.

Speakers Panel includes: Charles Catchpole (News of the World), W. Stephen Gilbert (The Independent), Terry Grimley (Birmingham Post & Mail), John Naughton (The Observer), Nina Myskow (Ex-rockwriter The Sun, ex TV reviewer on News of the World and Sunday People, New Faces panelist).

The session will be chaired by Sarah Dunant who deputised for Ludovik Kennedy on "Did You See" and co-wrote the thriller serial "Thin Air".

THE BIG PARADE

(Da Yuebing)

8.30
pm

Director: Chen Kaige. China. 1986. 103 mins. English subtitles.

M.A.C.

The *Big Parade* is Chen Kaige's second feature after the highly acclaimed *Yellow Earth*. Like *Yellow Earth*, *The Big Parade* was photographed by Zhang Yimou who has since directed *Red Sorghum*. *The Big Parade* deals with the training of air force cadets and the preparations for their part in the annual National Day parade in Beijing's Tiananmen Square. *The Big Parade* was completed at the end of 1985 but the P.L.A. took strong objection to the film until Chen Kaige was persuaded, for the sake of his film studio, to make modifications and the film was eventually given a wide release in China.

LANDLORD BLUES

Director: Jacob Burckhardt. U.S.A. 1987.

Producer: Jacob Burckhardt. U.S.A.

With Mark Boone Junior, Raye Dowell, Richard Litt, Nona Hendryx.

Colour: 96 mins.

8.30
pm

TRIANGLE

Sometimes in the modern city it's easier to beat a murder rap than it is to get your lease renewed. George is trying to hold onto his modest bike shop on New York's Lower East Side despite the efforts of his landlord, Albert Streck, to terminate his lease on a technicality and evict him. The neighbourhood is shaping up, and Streck has discovered that there is money in gentrification. George hopes that his girlfriend Vivienne will move in with him when he settles the hassle with the landlord and that they will live happily ever after. *Landlord Blues* is a fast moving comedy which pits tenant against landlord in a bizarre kind of urban guerilla warfare where nobody's ever heard of the Geneva Convention.

with

CAUSE AND EFFECT

Director: John Sanborn and Mary Perillo. U.S.A. 1988.

Produced by Rebo High Definition Studio. Colour: 8 mins.

Directed by innovative video artists, Sanborn and Perillo, *Cause And Effect* examines the relationships of reality to illusion

FEATURING THE CITY

M.A.C.

Following the successful Cultural Industries Forum of 1987 *Cities and City Cultures*, *Featuring The City* will examine the mechanisms by which large scale productions for film or television can be brought on a regular basis to non-metropolitan cities; the interventions local authorities can make to achieve this; what type of productions are the most appropriate (both cinema and television). Speakers from Berlin, Hamburg, Milan will talk of their experiences and speakers from New York, and Louisiana will explain the operation of the American models — eg. the Mayor's Office for Film and Television.

Two British cities are taken as case studies, Glasgow and Liverpool, which have both featured in film and television productions.

The Forum will look at the economic impact on the local infrastructure and on the tourist and image-enhancing dimensions of featuring the city, in film and TV. It is anticipated that local authority interests (economic development, tourism, civic promotion, cultural industries, training etc) will be represented together with film and television production interests. A major objective of the Forum is to bring independent producers for both television and cinema together with local authorities to clarify and define their respective needs in a rapidly changing industry.

Speakers include:

Andy Park, Drama Producer, BBC Scotland.

Iain Smith, (Applecross Productions)

Paddy Higson (Black Cat Studios)

Patricia Reed Scott (Director, New York Mayor's Office)

Director, Louisiana Film Commission

Hans-Robert Eisenbauer (Location Berlin)

Dieter Kosslick (Hamburg Film Büro)

plus speakers from Milan, Liverpool and Glasgow.

PARADISE CIRCUS

Director: Heather Powell. U.K. 1988.

A Birmingham Film and Video

Workshop Production. Colour. 57 mins.

M.A.C.

Paradise Circus is a film about the ways in which the city is perceived by women, living in an environment designed by and for men. How different would the city be if women could influence its design? It's a rhetorical question, because women have never had the power to do so, and the film doesn't pretend to have the answer. But through interviews with architects, artists, researchers and other women who live in the city, it can offer clues, that suggest that listening to the experiences of women may hold the answer to the impoverished 'concrete jungle' so familiar today. In the process it creates the most interesting portrait of the city seen for years.

(Director, Heather Powell, will lead a discussion of the film with invited participants).

THE SUICIDE CLUB

Director: James Bruce. U.S.A. 1986.

Producer: James Bruce.

With Lenny Henry, Mariel Hemingway.

Colour. 90 mins.

6.15 pm

TRIANGLE

Sasha, a young heiress, has been brooding about her brother's suicide, while her sense of guilt has made her aware of the wastefulness of her own life. Her lover Michael, on whom she lavishes extravagant and thoughtless gifts, tries to keep her amused. One evening when a total stranger, Cam, invites her to a mysterious party, she eagerly and impulsively accepts. At the palatial mansion of the beautiful Nancy, Cam's half-sister and incestuous lover, Sasha finds herself among masqueraders in almost surreal surroundings who are enthusiastically pretending to be what they are not. She watches, and is eventually drawn into a card game in which the stakes are life itself. The winner is "allowed" to die with the help of the other players. When Sasha is confronted with that decision, she ultimately rebels against the rules of the game and "chooses life" only to discover that it may be too late.

GREAT EXPECTATIONS

Director: David Lean. U.K. 1946.

With John Mills, Valerie Hobson,

Alec Guinness, Jean Simmons.

Black and white. 118 mins.

7.30 pm

M.A.C. STUDIO

James Agee said this adaptation 'merely illustrated the story nicely' but it is much more personal than that; a typical David Lean study of romantic frustration in which two young people (Anthony Wager and Jean Simmons) are elevated socially but destroyed emotionally by the misguided vengeance of their benefactors. The novel's problematical happy ending is boldly interpreted as subjective fantasy, and the film catches a shoal of definitive Dickensian characterisations; Alec Guinness's Pocket, Francis L. Sullivan's Jiggers, Finlay Currie's Magwitch and, most memorably, Martita Hunt's Miss Havesham (Neil Sinyard).

WIDE ANGLE FILM AND TELEVISION QUIZ

7.30 pm

WIDE ANGLE

Questions on television and film are put to the experts and buffs including representatives from the British Film Institute, the Arts Council of Great Britain and West Midlands Arts.

IVAN'S CHILDHOOD

Director: Andrei Tarkovsky. U.S.S.R. 1962.

Starring: Kolya Burlaev, V. Zubkov.

Black and White. English subtitles.

95 mins.

8.30 pm

TRIANGLE



A prize-winner at the Venice Festival in 1962, Andrei Tarkovsky's first major film has been unavailable in Britain for many years. Now, following the filmmaker's death, a new print of this early masterpiece makes for a most welcome revival. On the surface, *Ivan's Childhood* is a characteristic Soviet war film of its time and has long been considered the director's most conventional work. Ivan is a teenage boy spying for the Soviet army on the German front in World War Two; he undertakes dangerous missions behind enemy lines, reporting back to adult soldiers who treat him like a saint, until the inevitable mission from which there is no return. But Tarkovsky's style and motifs — long takes, the use of water and eerie landscapes — are already present and he complicates the simple heroics of the war film by introducing strange dream sequences into the narrative.

ALEXANDRIA... WHY?

Director: Youssef Chahine.

Egypt/Algeria. 1979.

Colour. 110 mins.

8.30 pm

M.A.C.



A film which is set in the Egypt of 1942 and has a narrative breadth and visual style that is comparable to the more recent work of Dennis Potter. Chahine, who is Egypt's foremost director, deals with issues of national and religious identity, anti-colonial struggle and homosexuality with a refreshing deftness. The various characters: the schoolboy and his affluent family; the Jewish family; the British soldier who is kidnapped; and the City of Alexandria itself are part of the rich mosaic that makes the film spellbinding. Chahine in *Alexandria... Why?* serenades the watcher into considering the issues raised rather than bludgeoning. "Chahine is the Fellini or the Kurosawa of the Arab World" (Liberation)

FEATURING THE CITY

M.A.C.

See 4 October for details.

FIRST SIGHT

TONY PALMER — ALL MY LOVING

Director: Tony Palmer. 1968.

BBC Omnibus.

55 mins.

With The Beatles, Cream, The Who, Hendrix, Frank Zappa, Anthony Burgess.

3.00 pm

TRIANGLE

Tony Palmer's *Omnibus* documentary was a groundbreaking film exercise in the potential of popular music for television. Made in the celebrated year of '68 *All My Loving* is not just about pop music, or about violence . . . It's startling because it takes a seemingly commonplace event, the love of a man for a woman, and shows its cruelty and hopelessness. It is a pessimistic film about the ways we choose to communicate with those who are close to us and the impossibility of such communication". (Horace Judson).

FIRST HOUSE, FIRST TIME AWARD

Set up in 1987, the First House 'First Time' Trophy is an Award for young people producing videos in their schools. The three short listed for the 1988 Award will be screened accompanied by the broadcast version of the 1987 Award winner (Sidney Stringer School, Coventry).

6.30 pm

M.A.C. CINEMA

RAYMOND WILLIAMS:
A TRIBUTE

Raymond Williams died on January 26, 1988. To pay tribute to his work, teaching and writing the Festival has invited John McGrath to give a special talk in his memory. The theme will be:

8.00 pm

M.A.C.

Raymond Williams' contribution to our understanding of television.

Raymond Williams (1921–1988) described himself as 'Welsh European' novelist (*Border Country*, *Second Generation*, *The Volunteers*) and dramatist; founder of the New Left and later active in the Socialist Society; a lifelong Socialist commentator on culture, media, the arts and contemporary affairs (eg. *Long Revolution*, *Communications*, *Towards The Year 2000*); television critic for the *Listener*.

A talk in honour of Raymond Williams will be given by John McGrath, playwright, film and TV writer and director in all three, founder of 7.84 theatre companies in England and Scotland and director of Freeway Films — outspoken in his socialist views. Creator of 7.84's style of theatre for working class audiences, and author of many works with political content. His 36 plays include *The Cheviot*, *The Stag* and *the Black Oil* and *Events While Guarding The Bofors Gun*, *Blood Red Roses* etc. TV work includes early *Z-Cars*, several *Play For Today* and films for Channel 4; films include *Bofors Gun* and recently *The Dressmaker*.

A Festival Special Event in association with the Centre for Contemporary Cultural Studies, Birmingham University.

TESTIMONY

Director, Producer: Tony Palmer.
U.K. 1987.

Starring: Ben Kingsley, Terrence Rigby.
Black and white. 157 mins.

8.00 pm

TRIANGLE

Testimony bears witness to an unconquerable human spirit. Dimitri Shostakovich, the most decorated Soviet civilian ever, the only composer to appear on the front of TIME magazine, lived through Stalin's terror while most of his friends were shot. *Testimony*,



based on his own Memoirs, is not just the story of a composer, the musical aspect of his life is only the sub-plot to a far greater drama; the relationship between Shostakovich and Stalin. While politicians, generals, peasants and Church leaders were being purged and destroyed, Shostakovich survived. How? Why? It is an amazing and awesome tale.

NATIVE SON

U.S.A. 1986.

106 mins.

Director: Jerald Freedman.

8.30 pm

M.A.C.

Based on Richard Wright's powerful and controversial novel of the same title. Bigger Thomas is a black youth trapped in the Chicago ghetto by racism and ultimately destroyed by it. "... the civilisation which had given birth to Bigger contained no spiritual substance, had created no culture which could hold and claim his allegiance and faith, had sensitized him and left him stranded, a free agent to roam the streets of our cities, a hot whirling vortex of undisciplined impulses." 'How "Bigger" was Born' Richard Wright.

MIDNIGHT RUN

Director: Martin Brest. U.S.A. 1988.

Producer: Martin Brest.

With Robert De Niro, Charles Grodin, Yaphet Kotto.

Colour. 122 mins.

8.30 pm

FUTURIST

A huge success at this year's Edinburgh Film Festival, Robert De Niro shows how wonderful he can be in a comic role as in a serious one. Pair De Niro, a gruff ex-cop and bounty hunter, with straight man Charles Grodin, his captive, and the result is one of the most entertaining, best executed original road pictures ever.

De Niro's boyish charm works for him every time as the bounty hunter taking from New York to Las Vegas a mob accountant — two people who (like *Planes*, *Trains and Automobiles*) can't stand each other, but who are stuck together for the duration. No simple non-stop route, either: but a low budget zig-zag adventure on Amtrak, bus, stolen truck, on the back roads of America. (*Variety*).



MY BEAUTIFUL LAUNDRETTE

Director: Stephen Frears. U.K. 1985.
Writer: Hanif Kureishi.

6.00
pm

Starring: Daniel Day Lewis, Gordon Warnecke, Roshan Seth.

M.A.C.

Hanif Kureishi meets Charles Dickens in this beguiling black comedy about a young Pakistani in 1980's Britain who discovers he has *Great Expectations*. The Dickensian atmosphere comes through the film's surreal sense of character and place, its undertones of criminality and violence, and its poetic symbolism. As the young man rising out of his station in life with the aid of criminal money, Omar (Gordon Warnecke) is clearly Pip; as his best friend, who starts by fighting but ends up as business partner, Johnny (Daniel Day Lewis) is obviously Pocket; the moral but ineffectual father (Roshan Seth) is Joe Gargery. But who is the film's Miss Havesham, the hero's supposed benefactress who is actually contaminating his soul? Why of course: a lady who never actually appears but whose name is much mentioned and whose presence is powerfully felt — Margaret Thatcher....

WHEN THE DOG BITES

Director: Penny Woolcock. U.K. 1988.
Producer: Belinda Williams.
A Trade Films Production.
Colour. 52 mins.

6.15
pm

TRIANGLE

A dazzling look at Consett, the former steel town, in which an escapist does his tricks, a drag act sings 'There'll always be an England' and local people talk about their dreams and experiences. It is all intercut with witty drama sequences in which Bill the Dreamer tells Rose that making a fortune is easy. Shot in black and white this film shows that the North East is funny and full of surprises.

HIBISCUS TOWN

(Furong Zhen)

8.30
pm

Director: Xie Jin, China. 1987.
130 mins. English subtitles.

M.A.C.

In the sixties, through her own hard work, beancurd seller Hu earns enough to build a new house for herself and her timid husband. When Maoist militant Li arrives in town she accuses Hu of self enrichment at the expense of the State. Hu has to struggle in the face of betrayal and humiliation by those around her, including her ex-lover who abandons her for a secure place in the Party. *Hibiscus Town* is a moving account of survival during the most turbulent period of Chinese history — from 1963 to the post gang of four years. Xie Jin is best known here for 'Two Stage Sisters'.

'Elegant, precise and full of small, significant detail, Xie's special brand of epic melodrama presents a moving account of survival in the face of widespread social and political madness, told with clarity, compassion and insight' (Time Out)

**VERONICO CRUZ**

Director: Miguel Pereira. Argentina. 1988.

8.30
pm

Producers: Julio Lencina, Sascha Menock.
With Juan José Camero, Gonzalo Morales.

TRIANGLE

Veronico Cruz is an Indian boy who drowned in the sinking of the cruiser, General Belgrano, during the Falklands War. The film tells the story of his birth and early life in one of the most remote and inhospitable parts of Argentina, until he dies in the far-off South Atlantic. This is the feature debut of director Miguel Pereira and won this year's Silver Bear Award at Berlin.

**A 'THIRD SCENARIO'**

Theory and The 'Politics of Location'.

M.A.C.

This year's Third World Cinema Focus Forum brings together insights in feminism, black literature and critical theory in an effort to locate a 'Third Scenario' — the possible relationship between cinema, cultural practice and literary production.

10.30
am

With Contributions from Australia, Britain and the USA a Third Scenario will be concerned with the interface of textuality and cultural production. It will look at impure-but-strategic connections between cinema and black literature; feminism and contemporary black film-making; post-colonial theory and emergent black cinema; 'post-modernism' and 'other' film-making.

In a spirit of qualified pluralism a Third Scenario will be a forum in which race, gender and theory are the Subjects in a self conscious politics of location.

Forum Speakers.

Coco Fusco (USA. Film critic and programmer).

Bell Hooks (USA. Lecturer in Womens and Afro-American Studies. Oberlin University, Ohio).

Laleen Jayamanne (Sri Lanka : Australia. Film-maker and Lecturer).
Pratibha Parner (Writer and Film-maker).

Michell Wallace (Professor of Womens Studies, State University of New York).

Forum Chairpersons.

John Akomfrah (Black Audio Film Collective).

Stuart Hall (Professor of Sociology, Open University).

A WORLD APART

Director: Chris Menges. U.K. 1987.
 Producer: Sarah Radcliffe.
 With Barbara Hershey, Jodhi May,
 David Suchet.
 Colour. 113 mins.

8.30
pm**THE FUTURIST**

A World Apart, directorial debut by Oscar winning Cinematographer Chris Menges, was shown at Cannes this year to great acclaim and won prizes including Best Actress for Barbara Hershey and Jodhi May (giving an astonishing performance in her first film).

The screenplay is written by Shawn Slovo, daughter of the campaigning anti-apartheid journalist Ruth First. The film is set in South Africa in 1963 three years after the Sharpeville Massacre in which sixty nine blacks were shot dead, a watershed in South African politics and in Shawn's life. She is thirteen, her father Joe Slovo, a white member of the ANC Executive Committee is forced into hiding. Her mother is the first white woman to be imprisoned under the notorious '90 Day Act' under which the authorities can detain someone for ninety days if suspected 'upon reasonable grounds' of an offence under the Suppression of Communism Act. First refuses to inform on ANC members and on her release is immediately re-arrested. She survived her internment but in 1982 was killed by a parcel bomb at the University of Mozambique where she lived. Shawn and her sisters fled to London, their father continuing his exile in Zambia.

A World Apart is a powerful and extraordinarily moving account of a young girl coming to terms with growing up and competing against the political struggle for her mother's affection. Throughout Menges reveals a sensitive and firm directorial hand.

**STAR WARS**

U.S. 1977.
 Colour. 121 mins.
 Starring: Mark Hamill, Harrison Ford,
 Carrie Fisher.

11.00
am**ODEON NEW STREET**

A rebel princess in a distant galaxy escapes, and with the help of her robots and a young farmer overcomes the threatening forces of evil.

Children's Films Special Effects!

Fantastic monsters, exploding cities, battles in space, amazing human stunts — how is it all done? This year's festival lets you into some of the secrets in the creation of special effects for major feature films and television programmes. The New Odeon on New Street, City Centre opens its doors early for each Saturday of the festival to show a few of the landmarks in the history of special effects and each showing will be followed by an afternoon workshop session during which children can discover how effects are achieved, and even try out a few ideas of their own ... on a smaller scale of course!

This year, for the first time, to complement the City Centre based festival, there will be an Outreach programme of demonstrations and talks, based on these special effects and others. People all over Birmingham will have a chance to discover the mystery of make-up, the story behind the stunts, ingenious costume design and the hidden message in the music.

Keep your eyes and ears open for full information or ring Judy Stubbley on Birmingham 235 3008.

The Children's Films and Outreach Programme has been organised by the Events Division of Birmingham City Council's Department of Recreation and Community Services.

EDUCATION

'A' level film studies involves examining the meanings of popular Hollywood films. Using a variety of theoretical perspectives we look beyond the narrative surface and commonsense meanings of what are in reality complex cultural products.

Particular areas of study include:

Film Noir, Hitchcock,
German Expressionism,

GCSE Media Studies (one year) involves work on a variety of Media — TV, film, radio, newspapers.

Joseph Chamberlain college is situated in Balsall Heath Road, Birmingham 12

Anyone interested in joining 1988 courses should apply immediately!

Tel: 440 4288 (ext.33)

Education Event organised by Film Education Trust, London and City of Birmingham Education.

Wednesday 28th September

MIDLANDS ARTS CENTRE 2.00PM — 5.00PM

Co-operative Retail Society Young People's film and videotape making event. A regional screening of material produced for the 1988 national festival.

Friday 30th September

TRIANGLE CINEMA 10.00AM — 4.00PM

Teaching the films of Francois Truffaut within 'A' level French. The day will be structured around screenings, formal presentations and seminar work and will be led by Robert Ingram, Wolverhampton Polytechnic.

Saturday 1st October

BBC PEBBLE MILL, PEBBLE MILL ROAD, EDGBASTON. 10.00AM — 1.00PM

'Beyond Grange Hill'

An informal discussion bringing together young people, parents and broadcasters which will address some of the following questions: What kind of programmes do young people watch? Why do they watch them? What do broadcasters think young people watch? Why are certain programmes shown at certain times?

Tuesday 4th October

MIDLANDS ARTS CENTRE 5.00PM — 7.00PM

Birmingham's proposed Media Development Agency and the implications for media related training within the city's colleges of further education. Speakers from City of Birmingham, West Midlands Arts, Comedia.

Wednesday 5th October

MIDLANDS ARTS CENTRE 5.00PM — 7.00PM

Looking Class War

A workshop led by members of the Media Teaching Politics Group. The Group which is made up of media teachers, has been meeting in Birmingham, over a period of time in order to examine various aspects of Media Education and Media Studies and to develop a radical perspective

Thursday 6th October

TRIANGLE CINEMA 10.00AM — 3.30PM

Film and History

An event for teachers and GCSE History students. How does the film 'REDS' represent Soviet history? At the end of this day event students should be equipped to write units of work which can be offered for GCSE History coursework.

Friday 7th October

4.30PM — 7.00PM

GCSE Media Studies and the teaching of Industry. 'Film Education' an organisation funded by the British Film Industry to produce teaching materials will launch their new 'Industry' teaching pack. Representatives from the production and distribution sides of the industry will be present.

Birmingham Film and Television Festival Awards
Dinner in conjunction with The Variety Club of Great Britain — Thursday, 6th October 1988

The Festival 1988 will be conferring 4 Awards

THE SAMUELSON AWARD FOR FILM

Presented by Michael Grade
Chief Executive, Channel 4 Television.

THE SAMUELSON AWARD FOR TELEVISION

Presented by Paul Fox C.B.E.
Managing Director, B.B.C. Television.

THE CITY OF BIRMINGHAM AWARD

Presented by Andy Allan
Director of Programmes, Central Independent Television p.l.c.

FIRST HOUSE, FIRST TIME AWARD

Presented by Janet Street-Porter
Editor, Youth Programmes B.B.C. Television.

CELEBRITY GUESTS INCLUDE
Michael Samuelson: President of Variety Clubs International.
Stars from the major British Soap Operas 'Coronation Street', 'Brookside', 'Emmerdale Farm', 'Take the High Road', 'The Bill'.
Stars and producers, and Directors from programmes and films which are shortlisted for the Awards will also attend.
We are sure the evening will be a glittering occasion and raise money for many needy causes.

*Please Join Us! By Ticket Only — £30
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A celebration PARTY to close this year's festival. Come and join us and have a wonderful time.

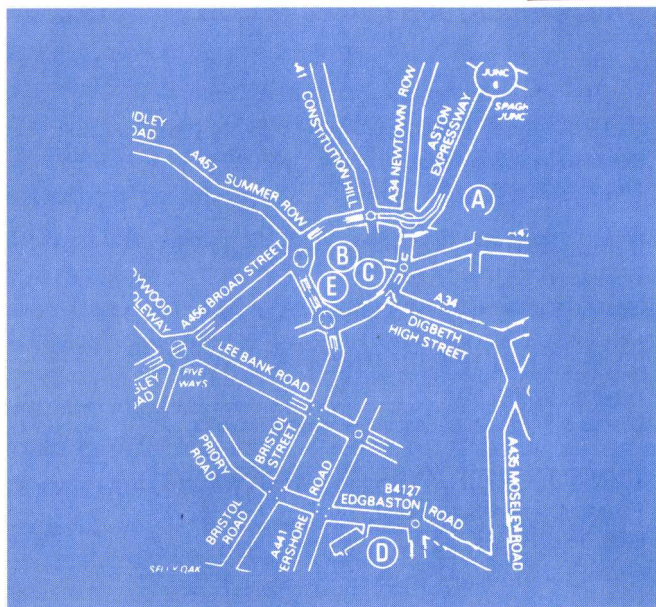
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VENUES

Central Television
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Birmingham

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Sutton St
Holloway Head
Birmingham

(E) The Futurist
John Bright St
Birmingham
BBC Pebble Mill
Pebble Mill Rd
Edgbaston
Wide Angle . BCA
Jenkins St
Birmingham

Arena Theatre
Wolverhampton Polytechnic
Wolverhampton

(A) The Triangle
Aston University, Birmingham

(B) Grand Hotel
Colmore Row, Birmingham

(C) Odeon
New St
Birmingham

(D) Midlands Arts Centre
Cannon Hill Park, Birmingham

Ticket Prices for Films and Festival Events

Opening Film: Good Morning Vietnam: £4.00 (2.50 concessions)
Closing Film: A World Apart: £4.00 (2.50)

For all other films at the Futurist, Triangle MAC: Normal ticket prices at those venues.

Children's Saturday Films. 50p Child £1.00 Adult.

Tickets available in advance from

MAC 021 440 3838

Ticket Shop 021 643 2514

Featured Venues

Also bookable from B.O.C.S. terminals at
Town Hall Alexandra Theatre, Hippodrome,
Birmingham Rep.

Black Film all Nighter	£5.00 (2.50)	Comedy into the 1990s	£10.00 (5.00)
Description and Depiction — Literature on TV	£5.00 (2.50)	Grange Hill and Beyond	Free
Dickens, City, and Cinema	£3.00 (1.50)	Training for the Future — Second Sight Launch	Free
Making Films and Tea — Women in the Media	£5.00 (3.00)	Reviewing the Reviewers	£3.00 (1.50)
Production in Focus — Black and Third World Women Film Makers Discussion	Free £2.50 (1.75)	Featuring the City	£35.00 (20.00)
Promises in the Sky?	£3.00 (1.50)	Wide Angle Film and TV quiz	Free
Co-Op — Let's Make a Film Festival	Free	Raymond Williams — a Tribute	Free
Who's Watching Whom?	Free	A Third Scenario:	£8.00 (4.00)
Independent Access:	Free	Festival Party	£5.00 (3.00)
Paul Jackson Interview	£5.00 (2.50)		

The Womens Club: The first showing in
Wolverhampton of two films and one
soap opera on the theme of women and
lesbianism

CLUB DE FEMMES

Director: Jacques Derval.

France, 1936.

Black and white. 90 mins. Subtitles.

7.30 pm

TWO IN TWENTY

A lesbian soap opera.

Laurel Challen and Debra Granik.

USA. 2 episodes. 120 mins.

7.30 pm

SHE MUST BE SEEING THINGS

Director: Shella McLaughlin. U.S.A.

1987.

Colour. 94 mins.

7.30 pm

ARENA THEATRE Sept 23

ARENA THEATRE Sept 24

ARENA THEATRE Oct 8

Awards Dinner Special Guests "NEIGHBOURS" STARS

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£15.00 (£7.50 concession) reduces ticket prices
for all but the gala opening and closing films to
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The following restaurants have offered a 10% discount on the price of a meal to anyone presenting a Birmingham Film and Television Festival membership card.

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3rd World Cinema Focus Co-ordinator Pervaiz Khan

TV Events Co-ordinator Dorothy Hobson

Featuring The City Co-ordinator Trevor Boden

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Peter Walsh (Triangle), Peter McFadden (Futurist)

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Midlands Arts Centre
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